

October 2000

Volume 3, Number 10

700 Attend GSTA 2000 Conference in Frankfurt

The annual conference of the Giant Screen Theater Association was held in Frankfurt, Germany, Thursday, Sept. 14 to Tuesday, Sept. 19. Just under 700 people from 30 countries attended the event, which featured screenings of 13 new films, clips from 27 films in production, a trade show, professional development sessions, the first GSTA Film Awards ceremony, and a concert. The membership of the association also voted for the first time to admit non-15/70 theaters as regular members.

The meeting was hosted by **Frankfurt Kino IMAX**, the newest of three IMAX theaters opened in Germany by N.e.U.e. **Theater GmbH**. The theater is located on the top level of an upscale urban shopping mall. The obvious route to the theater involved riding half a dozen escalators and climbing a flight of stairs, but most conferencees soon found the elevator that whisked them straight to the theater level.

Most conference sessions that didn't involve LF film were held at the main conference hotel, the Hotel Intercontinental, a pleasant 20-minute walk from the theater.

On Thursday morning, before the con-

ference proper started, MacGillivray Freeman Films took an invited group of theater representatives to the **Auto und Technik Museum** in Speyer, about an hour and a half from Frankfurt by bus. In addition to an eclectic collection of aircraft, trains, and other forms of transportation, the museum boasts two IMAX theaters - a dome and a flat-screen - in the same building. MacGillivray's guests saw a rough cut of *Journey Into Amazing Caves* in the IMAX Classik theater, continuing a trend MFF began with *Everest* and *Dolphins* to get theater input before completing the editing process.

Hot Topics

Back in Frankfurt, the conference formally began that afternoon with a professional development session entitled "Straight Talk on Hot Topics." It was divided into three hour-long segments: A Science Center Shares Its Views, Commercial Theaters Share Their View, and The *Fantasia/2000* Experience. The first two were followed by contrarian responses from Imax Ltd.'s **Andrew Gellis** and **Christopher Palmer** of National Wildlife Productions respectively. The *Fantasia* presentation was followed by an open question and answer session.

In the first, officials of the **Liberty Science Center**, in Jersey City, NJ, described the painstaking process by which a 16-person team selects the LF films that will be shown in the center's IMAX Dome theater. **Steve Baumann**, vice president for Student Experiences; **Wayne LaBar**, vice president for Family Experiences; **Libby Lewis**, director of Featured Experiences; and **Rich Weber**, vice president of marketing and communications, described the methods the various committees use to establish criteria and priorities for film

(See *GSTA* on page 6)

Imax falls 70% in 1 day

Company ends search for buyer

On Friday, Oct. 13, after its share price on the NASDAQ exchange plunged 70% in one day, **Imax Corporation** announced that it was ending its search for a buyer or other major strategic investor. The decline - from US\$14.50 to \$4.28 on a volume of 11 million shares - followed a release from the company stating that it expects a "modest loss" in the quarter ended Sept. 30, 2000. The Q3 results are expected to be announced in early November.

The stock had already dropped 50% in the previous six weeks, from \$27.31 on the last trading day of August, for an overall 81% decline from Sept. 1 to Oct. 13. Co-CEOs **Richard Gelfond** and **Bradley Wechsler** said in the Oct. 13 release that the current share price "does not accurate-

(See *BIZ* on page 4)

Note from the Editor

This is the last issue to be published under the *MaxImage!* name. Starting next month, this publication will be called **LF Examiner**. (For details on the reasons for this change, please see page 1 of the Summer 2000 issue, or www.cinergetics.com/namechange.htm.)

We wish to stress to you, our readers, that nothing is changing except the name. We have not changed ownership or management. We have not sold out. **LF Examiner** will continue to be the **Independent Journal of the Large Format Motion Picture Industry**, providing you with timely, comprehensive, and impartial news about our dynamic business.

Thank you for your continuing support during this transition.

— James Hyder
Editor/Publisher

Inside MaxImage!	
Shindler's Site	2
In Memoriam: Lester Novros	3
The Biz: Film Stock	4
The Biz: Deals	5
Premiering this Month	10
The Biz: Personnel	11
In Production	12-13
The <i>MaxImage!</i> Index	14
Booking Data	15-20
Directory	22-23
Classified Ads	23
Shorts	24

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by Marty Shindler

Heeding the Wake-Up Call

The bells have been going off for
some time, but they don't seem to have been heard. Some people may have rolled over and gone back to sleep.

Now the alarm is buzzing loudly, and suddenly everyone can hear it. Important things are happening in the LF industry and it is time to heed the wake-up call.

For years, many industry pundits, including yours truly, have been saying that fundamental changes were needed in the LF industry for it to succeed long term. These suggestions have included:

- Maximizing revenue from all available markets.
- Developing a stronger marketing focus for all pictures.
- Returning a larger share of the box office to producers.
- Strengthening management, especially in the smaller companies. (My special interest.)
- Sharing more information so that decision making is improved.

The alarms are going off all around us. Let's look at a few of them.

Imax Corporation's attempt to sell itself. Although Brad Wechsler denied it before the sudden stock meltdown led them to halt the process (see ??? on page 1), many observers thought Imax was having a hard time finding a buyer. Could the conventional exhibitors' financial troubles scared off some potential buyers? Possibly, but on the other hand, there are more LF films in production than ever before, and the number of LF releases each year keeps going up.

Imax's purchase of **Digital Projection Inc.** was a very forward-looking move. However, less than two years after the introduction of the technology, only 31 screens

Shindler's Site

worldwide have been converted to digital exhibition. Although the worldwide theatrical market is huge - there are approximately 100,000 35mm projectors in place today - their conversion is will take quite some time. Although many of the technical problems have been solved, there continue to be financial and political obstacles.

The current Imax management has done a great deal to grow the industry in the last few years, but its aggressive tactics and general attitude have also been the subject of criticism by customers and competitors alike.

Imagica USA is for sale. (See *The Biz*, page 4.) The press release says that the company is profitable and the parent is only selling so it can better focus on other strategies. Is this corp speak? Unless top yen could be obtained by the sale, would you sell a profitable company? Perhaps. We will know when we see who buys it and how long it takes to conclude the deal.

Iwerks is in trouble. Its auditors have just issued a Going Concern opinion on the year-end results (see *The Biz*, page 4). The company has long been rumored to be on the brink; will this shove them off? I hope not. It is important for the growth of any industry to have several strong competitors. One strong company is not sufficient, and can in fact be stifling. Perhaps Iwerks will be consolidated in the not-too-distant future and have a resurrection of sorts. The shareholders who mixed the Showscan merger a couple of years ago are probably wishing now that they'd voted differently.

Showscan has filed for bankruptcy protection. The company worked hard for a long time to hold on. The merger with Iwerks might have offered a viable solution: a much larger library supported by lower overhead than the separate companies. Cross platforming of the product could have increased the market base considerably.

Conventional exhibitors filing

for bankruptcy, including a few with LF theaters.

Executive changes at many LF companies. Of course, some of this is normal. Is this just another peak? Or does it signal something else?

Eventually the companies for sale will be sold. Any purchase would have to based on a price that will allow for a return on the investment. This would not be a corporate sponsorship of a film out of the marketing budget. Value for value is the order of the day.

Perhaps the process will start with sell-offs of divisions or subsidiaries. In most cases the sales will herald a change in management and/or operating philosophy. Probably both, and that may not be so bad. A fresh approach could take the LF industry to new levels. The other executive changes may also add to a new mindset.

It is time to wake up. The bells have rung before, but were put on snooze. Now the alarm has sounded. There is still time to heed the wake-up call.

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R CORRECTIONS ^

In September's *The Biz*, we incorrectly described Alison Roden's duties as head of IMAX development at NMSI Trading, Ltd., in London. She programs the IMAX theaters at the Science Museum and the British Film Institute in London, as well as the one at the National Museum of Photography, Film, and Television in Bradford. However, the day-to-day operation of the Bradford theater is handled by the staff there, and not by Roden, who is based in London.

In Memoriam: Lester Novros, 1909–2000

Oscar®-nominated filmmaker and teacher Lester Novros died Sept. 10 in Sherman Oaks, CA, at the age of 91. In a career that spanned more than six decades, he created revolutionary new film techniques and taught generations of new filmmakers his original theories on film language. He was a pioneer of the fledgling LF film industry, producing and directing some of the first 15/70 films. His (non-LF) film *Universe* received an Academy Award™ nomination for Best Documentary Short Subject in 1976.

Born and raised in Passaic, NJ, Novros studied art in New York and Madrid in his twenties and in 1936 joined the **Walt Disney Company**, where he worked as an “in-betweener” on *Snow White and the Seven Dwarfs* (1937) and as an animator for the “Night on Bald Mountain/Ave Maria” sequence in *Fantasia* (1940).

In 1941 he left Disney to form **Graphic Films** with partner **George Casey**. The company's first jobs were training films for the armed forces as the country entered World War II. At the same time, Novros joined the faculty of the University of Southern California's Cinema Department, where he developed the “Filmic Expression” course he would teach until his retirement in 1984. Among his students in those 43 years were *Star Wars* creator **George Lucas** and LF filmmakers **Steve Judson**, **Sean Phillips**, and **Ben Shedd**.

After the war Graphic specialized in animated films that accurately depicted space exploration in accordance with contemporary scientific understanding, work that has been credited with helping to spur the nation's interest in space travel.

In the 1960s Novros worked on projects for world's fairs and other special venues. He produced three films for the 1964'65 World's Fair in New York, including *Reaching for the Stars* for Lockheed Corporation and *Voyage to America* for the United States Pavilion. His 10/70 film for Cinerama, *To the Moon and Beyond*, attracted the attention of **Stanley Kubrick**, who asked Novros to join the special effects team for *2001: A Space Odyssey* (1968).

Shortly after this, Novros, Casey, and **Frank Capra, Jr.**, formed **ShowSphere Corporation** and developed a system that projected 8/70 film onto a dome screen. Novros went on to produce films for the first 15/70 dome theater, the **Reuben H. Fleet Space Theater** in San Diego, including *Voyage to the Outer Planets* (1973), *Cosmos: The World of Loren Eiseley* (1974), and *Tomorrow in Space* (1982).

In an introduction to a collection of Novros' lectures, George Lucas wrote:



Lester Novros, circa the late 1950s.

The first time I truly understood the unique quality of film was when I took Les Novros' class. Stressing that film is a kinetic medium, Les has kept the Eisensteinian flame burning at USC, and it is a tradition that has strongly influenced my work.

However, Les is more than an influential academic; he is a practicing filmmaker who applies the theories he teaches to the design and cutting of his films. Les is a rare find, able to stand in both worlds. His work in the real world influences his work in the ivory tower, and vice versa.

Movies are a unique form of expression and require the understanding of graphics, light, color, movement, and emotions to properly craft a story.

Les Novros is a master of his craft and I was fortunate to have studied under him.

Director Ben Shedd says,

Les Novros is one of my mentors at the most fundamental level, and like so many of his students from the USC Film School, I use the filmic language he taught us every day. Much of my creative and theoretical work is grounded in ideas I learned and solidified in Les' Film Graphics class.

Les also inspired me to be a teacher as well as a practitioner of the art form of cinema. He mixed teaching and practical production work in such a natural way that when I began teaching at USC in 1979, I discovered quickly how much I could learn from his methods even as I taught others. I have continued using those techniques ever since. As Les was winding down his active teaching during the ten years I taught part-time at USC, I noted to myself how several of us who had studied with him were taking on the teaching role he had inspired.

It is no surprise to me to see how many LF filmmakers studied or worked with Les or one of his students, and how his ideas and artistry permeate today's giant screen industry.

In 1999 the **Large Format Cinema Association** presented Novros with its Abel Gance Award for lifetime achievement at its annual conference in Los Angeles (see *MaxImage!* June 1999). The award was accepted by Novros' son, **Paul Novros**, himself an Oscar-nominated LF filmmaker with Graphic Films.

Lester Novros is survived by his wife Esther and sons Paul and David. The family requests that any memorial donations be sent to the Lester Novros Scholarship Fund at the School of Cinema-Television, University of Southern California, Los Angeles, CA, 90089-2211.

THE BIZ

FILM STOCK

(from **BIZ** on page 1)

ly reflect the Company's long-term value. As a result we do not believe that in the current environment it makes sense to move forward" with the sale process.

Imax shares began sliding from around \$25 in mid-September to a closing price of \$14.50 on Oct. 11, the day before the 70% drop. Up to that point there had been no obvious cause for the stock's volatility, although September press reports had speculated that the company was having a hard time finding a buyer since announcing in July that it was up for sale (see *The Biz, MaxImage! September 2000*).

On Sept. 28, Imax issued a statement claiming that "misleading reports" in the press had caused some Canadian speculators to sell the stock short. The *Toronto Globe and Mail* had reported that the Ontario Securities Commission had asked Imax (and 69 other high-tech companies) to provide details of its accounting practices. Imax asserted that the letter was part of a survey the commission was conducting, and did not indicate official concern over those practices. A *Financial Post* report the

following day quoted an OSC official as confirming that view.

Imax's Sept. 28 release stated that its search for a buyer for the company was continuing and that it was inappropriate for it to comment on the process, but analysts and investors claimed that this silence was one of the factors that may have led to the stock's decline. Katherine Styponias of Prudential Securities was quoted in the *New York Post* as saying that "speculation over the past few days suggests that the sales process isn't going well." According to *The Hollywood Reporter*, Imax's Wechsler countered, "If there was no one interested in the company, we would not be in a process. The very fact that we are confirming there is a process should give people comfort."

(The Sept. 28 statement also announced a new deal with **E-Citi Entertainment**, a subsidiary of India's **Essel Group of Industries**, for six theaters to be built in India over the next four years, with options for up to twenty. Essel is multibillion-dollar conglomerate whose holdings include India's largest satellite broadcaster,

cable networks, and the country's only Hindi-movie pay channel.)

Through late September and early October, press reports, analysts, and columnists continue to point to the desperate condition of North American cinema chains, to which Imax has increasingly tied its fate in the past five years. (See "LF Theaters in Trouble," *MaxImage! Summer 2000*.) **Edwards Theatres Circuit**, which had contracted to build a dozen IMAX 3D theaters, filed for Chapter 11 bankruptcy protection in August, making the status of its six unbuilt theaters uncertain. **Regal Cinemas**, which also has at least three IMAX theaters yet to be built, has been rumored in the trade press for months to be on the verge of bankruptcy. Many observers have suggested that the problems of conventional exhibitors, and the possibility that a substantial part of Imax's system backlog may vanish or be substantially delayed, make the company less attractive to potential buyers.

Then in a week during which most stocks on the NASDAQ were in decline, Imax announced after the markets closed on Oct. 11 that its third-quarter and full-year earnings would not meet analysts' expectations. The company characterized the expected Q3 results only as a "modest loss," and predicted a profit of between \$0.60 and \$0.70 per share for the year ending Dec. 31, 2000. This is down substantially from the \$1.25 that most analysts had been forecasting.

Gelfond and Wechsler were quoted as saying, "the financial state of the commercial exhibition industry...continues to worsen and impact our delivery schedules," but added that "once the current financial restructuring in the North American exhibition industry concludes, [it] may once again become a key market" for IMAX systems (The same release also touted the strength of Imax's European market and the 14 new system signings the company made in the third quarter.)

The next day the stock, which had closed at \$14.50, opened at \$8.53 and fell as low as \$4.06, ending the day at \$4.28.



Jenna Elfman, of TV's Dharma and Greg, provided the voice of Phig for Imax's Cyberworld 3D.

Photo: Mark Fellman. © 2000 Imax Ltd.

THE BIZ

FILM STOCK

On Oct. 13, the price rebounded slightly after the announcement that the sale process was canceled, to close at \$5.28. Also on the 13th, **Goldman Sachs & Co.**, one of the firms selected to handle the sale, downgraded the stock from its Recommended List to Market Outperform.

Iwerks posts Q4, year losses

According to its annual report, **Iwerks Entertainment** closed the fourth quarter and the fiscal year ending June 30, 2000, with losses of US\$5.04 million for the quarter and \$22.51 million for the year, or -\$1.46 per share and -\$6.53 per share respectively. Revenues for the quarter were \$5.56 million, down from \$8.42 million in the same quarter of 1999. Revenues for the year were \$28.24 million, compared to \$34.87 million for the year ending June 30, 1999.

The company took a one-time non-cash writedown of \$11.66 million in the third quarter on the goodwill associated with its purchase of **Omni Films** in 1994. Omni customers will continue to be supported, but Omni products will no longer be sold.

In its effort to raise cash, Iwerks has sold one simulation theater and is continuing to look for buyers for its Touring Division of mobile ride simulators.

Noting its current operating losses, large accumulated deficit, and working capital deficiency, the company's auditors warned that there is "substantial doubt about the Company's ability to continue as a going concern." In a press release, chairman **Don Iwerks** said that since the end of June the company has "taken significant steps to reduce our overhead facilities, manufacturing, and administrative costs," and that it continues to seek "strategic equity or debt transactions." The release also stressed that system sales continue to be made, including installations in China and Australia.

Thémax wins injunction vs. Imax.

On Sept. 14, Thémax, operator of the IMAX Les Ailes theater in Brossard, QC,

LEGAL BRIEFS

near Montreal, obtained an injunction in the Canadian Superior Court for the district of Longueuil requiring **Imax Corporation** to provide the theater with a print of *CyberWorld 3D*. As reported in The Biz in May, 2000, Thémax is suing Imax over alleged false representations Imax made about the performance of theater systems and film production.

Thémax filed for the injunction in mid-August, when Imax declined to lease its latest 3D film to the Brossard theater. Although Justice Jean-Jude Chabot ordered Imax to deliver a print of the film with a French soundtrack by Sept. 21, the print did not arrive until Oct. 3, and with an English track. This has led Thémax to file a contempt of court action against Imax.

Imax declined to comment on the case.

Imagica USA for sale

Imagica Corporation of Tokyo announced in early September that it is seeking a buyer for Imagica USA, its wholly-owned subsidiary. Based in Los Angeles, Imagica USA provides digital and optical visual effects to the LF and conventional film industries. The decision was made to allow the parent company to "concentrate on our core businesses in Japan and Asia," according to president and CEO **Fumio Nagase**. L.A. investment banking company R.E. Foy will handle the transaction.

At the same time, Imagica and **Arri** of Germany announced a cooperative arrangement under which Arri's new Arri-laser 65 film recorder and Imagica's Imager XE 65 scanner will be integrated to become "a universal digital film system for the 65mm format, with compatible specifications, a common interface and calibration tools," according to Johannes Steurer of Arri.

Both are based on earlier 35mm models, will offer resolutions up to 6K by 8K for 15-perf frames, and will be in production by mid-2002.

Scholastic to Promote Jordan

Giant Screen Sports and Scholastic,

DEALS

Inc., publisher of children's magazines and books, including the *Harry Potter* series, are partnering to promote *Michael Jordan to the Max* in Scholastic's publications.

Magazines aimed at middle- and high-schoolers, such as *Science World*, *Literary Cavalcade*, and *Scope*, will include stories about the technology used to make the film, Jordan's status as a role model, and the hard work that led to his success.

A company press release says that the coverage will reach 10,000 teachers and 5.5 million students between 12 and 17 years old.

Schmidlin, Fraser form Hellikon

Four former staffers of California FX house **Xaos** have left to found **Hellikon**, which will produce animated content for LF films and other "high-resolution venues," according to a press release. The four are executive producer **Christina Schmidlin**, vice president of marketing **Michel Fraser**, and creative directors **Lisa Slates** and **Chitra Shiram**.

Named after the mythological home of the Greek muses, Hellikon is partnering with **Big Ideas Entertainment** to create *Around the World in Eighty Seeds*, the first in a series of LF films featuring two animated characters, Hawking and Crick. The pair will lead viewers on various journeys of discovery, using a mixture of animation and live action photography. A 90-second trailer for the film is currently in production.

Big Ideas principals **Kristin Laskas Martin** and **Jocelyn Stevenson** created the PBS series *The Magic School Bus* and other kids' programs for HBO, the Disney Channel and other media outlets.

Valentine Kass will serve as co-executive producer for *Around the World in Eighty Seeds*, with **Andrew Oran** as producer and **Michael Templeton** as science content director.

(See *BIZ* on page 11)

GSTA 2000 Annual Conference in Frankfurt, Germany

(from GSTA on page 1)
selection.

In his reply, Gellis warned of the "gatekeepers" at institutional theaters who feel that "more of the same is better than letting audiences see anything new." He said that even when films have science advisors who provide "24 factoids per square inch," theaters complain that the films don't have enough educational content. He also railed against the "badmouthing" of *Galapagos* that began circulating at the GSTA's Midwinter meeting, which he says has hurt its distribution.

The second hour featured three commercial LF theater operations people: Terrell Falk of Cinemark, Mary Jane Dodge of Loews Cineplex Theaters, and Toby Mensforth of Imax. Falk said that in making bookings, she prefers deals based on the total number of shows rather than a percentage of the schedule. Although Disney didn't offer her that flexibility with *Fantasia*, she took the deal because of the value of the marketing that accompanied the film. She added that with six LF theaters throughout the country, she would rather have free prints and pay higher lease rates. Dodge said that although she

used to book films in the Sony IMAX theaters for runs of four to six months, now she operates the theaters more like commercial screens: a film stays until it dies. She also adjusts the show schedule on a daily basis, depending on how the films are performing. "The audience rules," she said. Mensforth agreed that flexible scheduling was necessary, and said that films that "entertain and enlighten" were important even to commercial theaters.

In response, Palmer expressed concern that an increase in "non-family-friendly" films made for commercial theaters could damage the reputation of all LF films and theaters, and asked whether the GSTA should campaign against such films. From the floor, Greg MacGillivray echoed Palmer's warning, saying that entertaining films with no educational component could turn a portion of the LF industry's core audience away. He claimed that LF attendance has been in decline for the past six months. Dodge dismissed these concerns, saying that she had met with representatives of Disney and Dreamworks SKG (which will release its animated film *Shrek* in IMAX 3D late next year) and that as far as she knows, no one is planning to make an R-rated LF film.

The third session, on the *Fantasia*/2000 experience, was led by Diane Carlson of the Pacific Science Center in Seattle and included comments from Dr. Tuan Chiong Chew of the Singapore Science Center; Antonio Camarasa from L'Hemisferic in Valencia, Spain; Toshiharu Iemoto of the Sony IMAX Theater in Tokyo; and David Brown from the Henry Ford Museum in Dearborn, MI. (Brown was a last-minute substitution for Gregory Andorfer of the Maryland Science Center who was unable to attend.)

The members of the panel were mostly very positive about their experiences with *Fantasia*/2000; Chew said they had predicted 100,000 visitors and actually got 120,000. Camarasa said the film drew 250,000 in Valencia; Iemoto pointed to his theater's 27 consecutive sold-out shows at the beginning of the run and 34 sellouts in a row at the end, claiming that he could have sold out a much larger theater than his 334-seat house. Brown said that his institution challenged Disney to prove that the film would have value to educators, and that that challenge was met when 440 teachers attended the workshops they held for the film; previous workshops had drawn between 30 and 60.

Speakers from the floor were less enthusiastic. Jeffrey Kirsch from the Reuben H. Fleet Science Center said that his museum hadn't booked the film because they calculated that a poorly performing film offering standard lease rates (instead of Disney's 50/50 split) would produce a better bottom line than *Fantasia*/2000, and in that case "why get into bed with a corporate colossus?" Jim Marchbank, director of Science North in Sudbury, Ontario, Canada (and departing president of GSTA), countered an earlier speaker who had said that Disney's attitude in marketing the film was that "failure was not an option," saying that in Sudbury, at least, "failure was an option, and was achieved." (For more on this subject, see "The F2K Experience," MaxImage! September 2000.)



The GSTA Film and MAC Awards were presented at a dinner at the Kurhaus Wiesbaden, near Frankfurt.

Draws Nearly 700 LF Professional from 30 Countries

New Films

Friday and Saturday were almost completely taken up by screenings of new films. The titles shown are listed in the box on page 9.

Although the 13 features had not been seen at a previous GSTA conference, only four - *CyberWorld*, *Ocean Oasis*, *Ski to the Max*, and *Solarmax* - had never been screened to industry audiences before. The others had been seen at the Large Format Cinema Association conference or the Euromax Filmmakers' Symposium last spring. (A new version of *Grand Canyon*, which was to have been shown, was not ready in time for the conference.)

Awards ceremony

A highlight of the conference was the Saturday night gala dinner and awards ceremony at the Kurhaus Wiesbaden, a grand hall dating from the early 19th century. In an ornate ballroom, Mary Jane

Dodge hosted the MAC Awards and the first annual GSTA Film Awards. The MAC Awards honor achievements in the marketing of LF films and theaters. This year's winners are shown in the box on this page.

The GSTA Film Awards were the result of work by the GSTA's Production/Technical committee, and were coordinated by Jonathan Barker of Shaftesbury/SK Films. Three categories were established for the first set of prizes: Best Cinematography, Best Score, and Best Film. To be nominated, a film had to have been shown to a paying public audience in a GSTA member theater between Jan. 1, 1999, and April 30, 2000. Nineteen films met these criteria.

The winners were Reed Smoot for Best Cinematography in *Cirque du Soleil: Journey of Man*; Fantasia/2000 for Best Score; and *Cirque du Soleil: Journey of Man* for Best Picture. Derval Whelan, executive director of sales for Sony Pictures Classics, Large Format, distributor of *Cirque de Soleil*, ecstatically accepted the award with a speech that was more emotional than that of any recent Oscar winner.

Films In Progress

On Sunday and Monday morning, the producers of 27 films in progress were given 10 minutes to show 15/70 clips from and speak about each of their projects. The titles presented (and their production companies) are shown on page 9.

Among the clips that created the most positive buzz were *China: The Panda Adventure*, Imax's dramatized true story of Ruth Harkness, who was the first to bring a live panda to the U.S.; *Lost Worlds*, Bayley Silleck's look at biodiversity, which featured a stunning "IMAX moment" aerial shot of Angel Falls in Venezuela, the tallest waterfall in the world; and *Pulse: A Stomp Odyssey*, with a diverse and dramatic array of percussion performances from around the world.

MacGillivray Freeman's presentation on *Mysteries of Greece* generated grumbles in some quarters when it was learned that the time-lapse sequence of ancient ruins



Derval Whelan accepting the first GSTA Best Film Award for *Cirque du Soleil: Journey of Man*.

presented was not new footage, but had been lifted from 1985's *Chronos*, which MFF distributes. Several people told Max-Image! they felt this was an inappropriate way to get an undeserved slot in the Films in Progress session.

Professional Development

Sunday saw two more Professional Development Sessions, one on Marketing 101, one on Production and Technical Matters (not to be confused with the three-hour Technical Session on Tuesday).

Hosted by Debra Ford of the Houston Museum of Natural Science, the theater marketing presentation featured advice from Imax's Michael Agulnek, Steven Fowley, general manager of the Sheridan IMAX Theater in Bournemouth, England, and Ken Shere from the Ontario Science Center. Agulnek stressed that the role of a public relations person is to make it easy for local journalists to cover your theater's event by making it dynamic and providing them with useful materials such as press releases, Electronic Press Kits, clips, and sound bites. Fowley spoke of all the sponsorship deals he had developed with local businesses in connection with the opening of his theater, saying he had used personal approaches in every case, instead of letters. He pointed out that

(See GSTA on page 8)

MAC Award Winners

Judge's Awards

Cincinnati Museum Center, Sharkmobile for *Island of the Sharks*

Denver Museum of Nature and Science, outdoor advertising for *Mysteries of Egypt*

Ontario Science Center (Toronto), ad campaign for *Island of the Sharks*

Maloka (Bogota, Colombia), marketing for theater launch

Silver MAC Award, Best Film Launch

Museum of Science, Boston, for *Mysteries of Egypt*

Gold MAC Award, Best Film Launch

Nedbank IMAX Theater, Capetown, South Africa, for *Extreme*

Gold MAC Award, Best Theater Launch

Kirkpatrick Science and Air Space Museum, Oklahoma City

Gold MAC Award, Best Film Distributor

MacGillivray Freeman Films, for *Dolphins*

(from GSTA on page 7)

sponsors don't want to do work, so you have to make everything easy for them. OSC's Shere (who the night before had won the MAC Award for the campaign promoting *Island of the Sharks*) said that with five IMAX theaters, greater Toronto is the most crowded LF market in North America. This makes marketing the theater challenging, but OSC always emphasizes the fact that theirs is the only dome theater among the five.

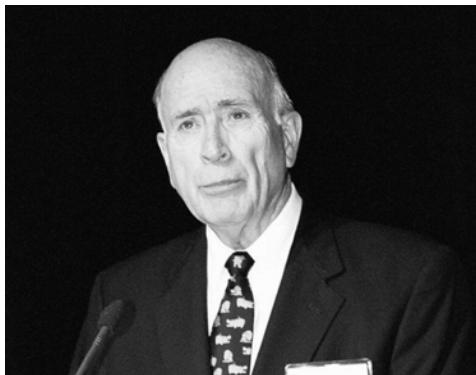
The Production and Technical Matters session focused on the future of digital technologies. **Brian Bonnick**, Imax vice president of R&D, said that on the capture side, 4K CCD chips (4,000 pixels on the horizontal axis, more than twice the resolution of current HD cameras) may soon be available, and that Imax is working on such systems. He also mentioned that Imax has exclusive rights from **Texas Instruments** to develop TI's micromirror chip for LF projection applications. (Several other manufacturers will compete with Imax's **Digital Projection Inc.** subsidiary in the 35mm replacement market.) **Immersion Studios'** Stacey Spiegel said that digital LF is here, and pitched his three-screen interactive theaters that permit audience members with touch-screen computer stations to guide the direction of multi-media educational experiences. **Chris Reyna of Imagica USA** emphasized his belief that the LF industry has an obligation to protect the high standards of image quality it has established over the past 30 years. He stated flatly that today's digital projection "sucks" and disputed the widely heard claim that with digital projection about to replace 35mm, digital LF is next. Reyna added that the idea of ganging multiple digital projectors to obtain something approaching LF quality is working against the idea that the founders of Imax had when they wanted to replace the dozens of slide and film projectors with a single large film projector. Jeffrey Kirsch from the Reuben H. Fleet Science Center countered that Reyna was being pessimistic, predicting that digital projectors with 4K resolution could be available in as little as three or four years. He said that his neighbor in San Diego, Qualcomm, has an entire division devoted to overcoming

the technical problems of digital cinema, and he believes things will be "getting better quicker."

Members meetings

The official business of the GSTA was conducted in the Regular Members meeting held on Sunday afternoon. The following people were elected as officers and members of the board, effective Jan. 1, 2001.

President: **Truett Latimer (Houston**



Incoming GSTA president Truett Latimer.

Museum of Natural Science)

Vice President: **David Moscena (Museum of Science and Industry, Chicago)**

Treasurer: **Raylene Decatur (Denver Museum of Nature and Science)**

Secretary: **George Moynihan (Pacific Science Center)**

At-large:

Emlyn Koster (Liberty Science Center)

David Duszynski (Cincinnati Museum Center)

Peter Hauri (Swiss Museum of Transport and Communication)

Lesley Lewis (Ontario Science Center)

The members also approved the first change to the criteria for regular membership in the association, which had previously been limited to 15/70 theaters with an educational mission. Amendments to the by-laws were passed that renamed "Regular Members" "Theater Members" and permitted 8/70 and 10/70 theaters to become Theater Members (as opposed to Associate Members, their previous status). A change that would have modified the language concerning the requirement that Theater Members have an educational

mission was tabled until new criteria for that requirement could be developed.

The treasurer's report indicated that the association is in healthy financial condition: an independent auditor gave the group a clean bill of health. A deficit had been projected for the next few years as a result of hiring full-time staff and establishing a permanent office in Minneapolis, but projections now call for the budget to be balanced at least a year ahead of schedule. Although the Frankfurt conference drew between 50 and 100 fewer attendees than expected, the decline of the Euro against the dollar and other factors will probably keep it in the black overall.

Trade show

This year's trade show ran longer than last year's at a total of eleven hours over two days. Twenty-four exhibitors showed their wares to conferees, while the producers of more than 25 films in development met with all interested parties at tables set up for the purpose outside the exhibit hall. The films in development are listed on the opposite page

On Monday evening, a concert and dinner were held at the Kloster Eberbach, a former Cistercian monastery from the 12th century. Following a concert of medieval liturgical choral music in the Kloster's massive basilica, a traditional German dinner was served.

In a reversal of normal procedure, the keynote address was delivered over lunch on the final day of the conference. The speaker was **Simon Rose**, founder of IMP Corporation, which creates interactive motion pictures on the World Wide Web. Rose has also been a film critic for several English publications. His amusing and thought-provoking talk was a prescription for the LF industry, suggesting ways in which giant-screen films can continue to be the special experience they have become known for. **MaxImage!** plans to publish the text of the talk in a future issue.

The final event of the conference was the three-hour technical session, at which speakers described numerous technical advances related to LF production and exhibition. That session will be covered in detail in the November issue.

Films Presented at GSTA Conference

New Films and distributor

<i>Adventures in Wild California</i>	MacGillivray Freeman Films
<i>Amazing Journeys</i>	Houston Museum of Natural Science
<i>CyberWorld 3D</i>	Imax Ltd.
<i>Dolphins</i>	MacGillivray Freeman Films
<i>Encounter in the Third Dimension (ColorCode)</i>	nWave Pictures
<i>From Edison to IMAX</i> (short)	Henry Ford Museum
<i>Great North</i>	TVA International
<i>Loch Lomond: Legend of the Loch</i>	SK Films/Principal Large Format
<i>Michael Jordan to the Max</i>	Giant Screen Sports
<i>Ocean Oasis</i>	Summerhays Productions
<i>Pandorama</i> (short)	XLargo
<i>Ski to the Max</i>	tba
<i>Solarmax</i>	Museum of Science and Industry, Chicago
<i>Ultimate G's</i>	Sky High Entertainment
<i>Water and Man</i> (new version)	XLargo

Films In Progress and production company

<i>All Access</i>	Ideal Entertainment
<i>Australia: Land Beyond Time</i>	Living Pictures, Pty Ltd.
<i>Bears</i>	Primesco Communications
<i>China: The Panda Adventure</i>	Imax Ltd.
<i>Coral Reef Adventure</i>	MacGillivray Freeman Films
<i>Haunted Castle</i>	nWave Pictures
<i>The Human Body</i>	BBC Large Format
<i>India, Through the Eyes of a Tiger</i>	Primesco Communications
<i>Journey into Amazing Caves</i>	MacGillivray Freeman Films
<i>Kilimanjaro: Mountain of Many Faces</i>	Arcturus Motion Pictures
<i>Lost Worlds: Life in the Balance</i>	Primesco Communications
<i>The Mysteries of Greece</i>	MacGillivray Freeman Films
<i>Natural Disasters: The Forces of Nature</i>	Graphic Films
<i>'N Sync: Bigger than Live</i>	Really Big Film Corp.
<i>Ocean Men</i>	H5B5 Media AG
<i>Origins of Life</i>	Les Productions Dussart
<i>Pulse: A Stomp Journey</i>	James D. Stern Productions
<i>Rendez-Vous à Paris</i>	aGepro Cinema
<i>Roar of Power</i>	Tim Liversedge Productions
<i>The Search for Infinity</i>	Reuben H. Fleet Science Center
<i>Shackleton's Antarctic Adventure</i>	Nova Large Format
<i>Space Journey</i>	MacGillivray Freeman Films
<i>Space Station 3D</i>	Imax Ltd.
<i>Up, Up, and Away</i>	Shaftesbury Films
<i><u>Virtual Actors featuring the Boxer</u></i>	TAARNA Studios
<i>The Majestic White Horses</i>	MR-Film
<i>The World's Game</i>	Giant Screen Sports

Underlined titles are 3D.

Decline in 3D Production

Films at GSTA	2D	3D	Total	% 3D
New Films	9	2	11	18%
In Progress	24	5	29	17%
In Development	22	3	25	8%

All films known to MaxImage!

Release in 1999	11	5	16	31%
Release in 2000	13	2	15	13%
Release in 2001	22	3	25	8%
Release in 2002/dev	61	17	78	22%

Films In Development and production company

<i>Anosmia</i> *	Cameo SA, +33-1-45 61 45 00
<i>The Big Dance</i>	Alter/Vision Productions, Inc., 773-404-7279
<i>Birds of Prey</i> * (wt)	Primesco Communications
<i>Bugs</i>	SK Films, Inc.
<i>A Celebration of Flight</i> *	Henry Ford Museum/Smithsonian, 202-633-8072
<i>Defying Gravity</i>	Alter/Vision Productions, Inc., 773-404-7279
<i>Dolphin Quest</i> * (wt)	Wild Child Entertainment, Ltd., 203-888-2405
<i>Face Inside</i> *	Demax, GmbH, fax: +49-89-393594
<i>Flamebirds</i> *	Tim Liversedge Productions, +267-662-340
<i>Full Moon</i> *	Principal Large Format
<i>Guinever's Gifts</i>	Wild Child Entertainment, Ltd., 203-888-2405
<i>The Human Odyssey</i>	Vista Collaborative Arts, Inc., 604-602-6089
<i>The Jane Goodall Story</i> * (wt)	Science Museum of Minnesota
<i>Journey to the Center of the Brain</i>	SK Films, Inc.
<i>The New Pinocchio</i> *	Principal Large Format
<i>The Pacific Northwest</i> * National Wildlife Federation/Cinema Group	
<i>Portals of Time</i> * (wt)	Wild Child Entertainment, Ltd., 203-888-2405
<i>Quest MX</i> *(wt)	One World Pictures, 310-231-9991
<i>Race</i> *	Rights GmbH & Co. KG, +49-2202-24 64 99
<i>Rodeo</i>	SK Films, Inc.
<i>Sands of Africa</i> *	Orbita Max, +34-93-505-20-30
<i>Soul Stealer</i> *	Les Armateurs, +33-1-49 29 09 77
<i>Taj Mahal</i> *	Bharatbala Productions, +91-22-387-2490
<i>Turkey: At the Crossroads of History</i> *	Primesco Communications
<i>Wild Dogs & Cheetahs</i> *	Tim Liversedge Productions, +267-662-340

* Not presented at a previous GSTA conference.

Phone numbers are given for companies not listed in the Directory on page 22.

Listed in the program, but not presented at the conference:

<i>Grand Canyon</i> (new version)	Destination Cinema
<i>Gulliver's Travels</i>	Imax Ltd.
<i>Racing for the Gold</i>	Wild Child Entertainment

Premiering This Month

Cyberworld 3D

Produced by Wire Frame Films, distributed by Imax Corporation and presented by Intel®, *Cyberworld 3D* is a compilation of computer animated sequences introduced by Phig, your synthetic host (the voice of **Jenna Elfman** from TV's *Dharma and Greg*). Phig is a guide in the Galleria Animatica, a virtual museum that also happens to be home to three mischievous computer bugs, Wired, Buzzed, and Frazzled, who are intent on destroying the place. As they eat up the bits and bytes that make up the gallery, Phig valiantly tries to present the clips while destroying the bugs.

Among the material reworked into 15/70 3D for *Cyberworld 3D* are such familiar sequences as the barroom scene from *Antz* and Homer³ from Fox Television's *The Simpsons*. Other pieces, many produced for the Siggraph computer animation conference, include *Monkey Brain Sushi* by Sony Pictures Imageworks, *Flipbook/Waterfall City* by Satoshi Kitahara and Inertia Pictures, and *Liberation* by Pet Shop Boys Partnership and Eye Animation.

Original to the film are the interstitial scenes with Phig and the bugs. The bugs were created with Imax's SANDDE 3D animation system, which allows artists to create 3D animation by actually drawing in space.

Cyberworld 3D was produced by Steve

(from **SHORTS** on page 24)

stars of a new film (five or ten minutes at time) for use in their local programs. Since all of *Cyberworld 3D*'s characters are virtual, Imax asked L.A.-based Spectrum to set up a motion capture and real-time animation system that would allow reporters speak spontaneously with Wired, one of the film's three computer bug characters. **Robert Smith**, the actor who provided the voice of Wired for the film, was outfitted with sensors at key points on his body and a computer program moved the animated image of the bug to match Smith's motions. In the next room, the interviewer sat on a typical junket set with posters in

Hoban and Hugh Murray and written by Murray and Charlie Rubin. It premieres at 36 IMAX 3D theaters in October and will open at another 15 by the end of the year.

Ski to the Max

Willy Bogner is an Olympic medal-winning skier, a filmmaker, and a fashion designer. He competed in two Winter Olympics, winning a silver medal for the slalom in 1960; he directed dozens of films and shot skiing stunt sequences for four James Bond movies; and he created a successful line of sports action wear in Europe.

His action-packed LF film *Ski to the Max* combines all these activities into a dynamic and unprecedented *tour de force*. The film consists of a series of sequences in which attractive young athletes (wearing Bogner fashions) perform seemingly impossible stunts on skis, snowboards, and parasails. The film also stars the most high-tech sports utility vehicle ever seen. Throughout, the viewer is kept right in the action, thanks to Bogner's expertise at skiing while shooting hand-held with the 60-lb (27.3-kg) IMAX camera.

Ski to the Max was shot in Colorado, Alaska, Utah, Nevada, and Arizona in the U.S., as well as the Himalayas in India and St. Moritz, Swit-

zerland. Sponsors include Audi, Aspen Snowmass, BMG, and Lufthansa.

The film was produced, directed, written, and filmed by Willy Bogner for Willy Bogner Film GmbH of Munich. It premieres Oct. 12 at the CineStar IMAX Theater in Sony Center, Berlin.



For *Ski To The Max*, Willy Bogner flew an Audi SUV off a mountain near Aspen on a giant parasail (by remote con-

the background, watching Wired on a monitor. But in the finished videotape the two appear to be sitting together in the studio.

Save Omaha's Cinerama theater

The Indian Hills Theater in Omaha, NE, one of four remaining theaters originally built to show three-strip Cinerama, closed in September, and may be converted to other uses or demolished. The 245-seat theater, which still has a 35x105-foot (10.6x31.8-meter) curved screen, was operated by Carmike Cinemas, which has filed for Chapter 11 bankruptcy protection. The owner is inviting anyone interested in

operating it as a theater to contact Paul Rutherford at prutherford@npdodge.com or 402-397-1178.

Too late to save LF's rep?

As if in response to the concerns expressed by Chris Palmer and others at the GSTA conference (see page 1) about the risk of more adult fare tainting the image of LF films, the *Irish Times* of Dublin reports that American comedian Rich Hall has created a redneck character for his act named Otis Lee Crenshaw. In the comedy routine, "Otis" mentions that his girlfriend "Brenda" is "an IMAX porn star."

THE BIZ

DEALS

(from *BIZ* on page 5)

VCDC selects architect HGA

The Ventura County Discovery Center in Thousand Oaks, CA, has selected **Hammel Green & Abrahamson, Inc.**, to design its \$60-million, 110,000-square-foot (10,100-square-meter) permanent facility, which will include an IMAX theater. The theater, an SR 3D house with 270 seats and a screen 40 x 60 feet (12.1 x 18.2 meters), is set open with the center's first phase in March 2002. The rest of the building will be completed two years later.

The center, about 45 miles north of Los Angeles, has operated for the last six years as a "museum without walls," with volunteer scientists and educators taking science demonstrations and other activities to area schools. Executive director **Mary Anne Porter** (formerly Mary Anne Isaac) and a handful of others became the first paid staff when she left the **New Mexico Museum of Natural History** in Albuquerque, NM, to head the VCDC in February 2000. Porter expects to build the staff to about 60 by opening day.

Porter tells *MaxImage!* that she was married on Labor Day weekend to Australian Brian Porter, a vice president of training for CSD, Inc., a computer company.

Capelle to head NWP distribution

After 12 years with Destination Cinema, **Ed Capelle** has left the Ogden, UT, company to become LF film distribution chief executive for **National Wildlife Productions**, the film and television arm of the National Wildlife Federation.

In his new position, Capelle will direct the distribution, in cooperation with **Primesco Communications**, of NWP's 1999 LF film *Wolves*, and films on bears and tigers that are now in production. (The relationship with Primesco also allows each side to distribute productions independently of the other.)

Capelle was director of the IMAX theater at the **California Museum of Science and Industry** in Los Angeles for two years before joining Destination as vice president of distribution in 1989. He was ap-

pointed as president of DCI in 1998, after serving in the role on an acting basis for a year. As president he oversaw the opening of DCI's latest LF theater, in Victoria, BC, Canada, and was co-executive producer of *Mysteries of Egypt*, the company's first co-production with part-owner **National Geographic**.

Capelle starts with NWP on Oct. 1 from his home office in Ogden, but tells *MaxImage!* he plans to move to Washington state late next year. His new contact information is:

1961 Arapaho Circle
Ogden, UT 84403
Tel: 801-605-0963
Fax: 801-605-0965
capelle@nwf.org

Changes in Charlotte, NC



Freda Nicholson

Freda Nicholson, who has served as president and CEO of **Discovery Place** in Charlotte, NC, since 1981, will retire at the end of this year. The position will be filled by **John Mackay**, formerly president and CEO of the **McWane Center** in Birmingham, AL. Mackay will start Nov. 1.

Nicholson tells *MaxImage!* that leaving her position at Discovery Place will give her time to attend to her new duties as chair of the board of the **American Association of Museums**, to which she was elected in May.

Yewdall made head of DDD

Dynamic Digital Depth has announced the appointment of **Chris Yewdall** to president and CEO of the company worldwide, a promotion from his former position heading up the North American division. **Neil Speakman** has stepped down from the CEO position, but remains chairman of the company.

At the same time DDD appointed **Geoffrey Roman**, chief technology officer of Motorola's Broadband Communication Sector, to the board of directors of DDD. A company press release said that on the board, Roman will "provide strategic guidance in bringing 3D to the internet broadcast market."

Nicolas moves to Believe

Xavier Nicolas, formerly with FX house **Ex Machina** in Paris and Tokyo, has joined Santa Clara, CA-based **Believe, Inc.** He tells *MaxImage!* that he will still be "involved in computer graphics, but more in connection with the internet."

Lord with Chevron

Ray Lord, formerly with **Science World, British Columbia**, tells *MaxImage!* that he started in September as manager of community relations for petroleum refiner **Chevron Canada Ltd.** He says, "I will be leaving the museum world completely and stepping into the world of major corporate sponsors. It's going to be quite a change for me, but I was looking for that."

Goldwater heads Clearview

Charles Goldwater, formerly president, CEO, and chairman of **Iwerks Entertainment**, has been named president of **Clearview Cinemas**, a conventional exhibitor with 297 screens in the New York metropolitan area. Goldwater headed Iwerks for nearly two years before being removed by the company's board in February 2000. (See *The Biz*, *MaxImage!* March 2000.)



* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.
Unless noted, all films are being shot in
15/70 and will run about 40 minutes.

'N Sync: Bigger Than Live

Really BIG Film Corp; distributor: RBFC; producer: Doug Yellin; DP: John Bailey; cinematographer: Matt Williams; executive producers: Jonathan Sanger, Ed Elbert, Linda Nelson, Michael Madison, in association with Brent Bolthouse Productions and Lion Limited Partnership. Filmed in 8/70. Release: November (Canada, South America, Europe, Asia, Australia); spring 2001 (USA).

- July: Filmed band on "No Strings Attached Tour" in Detroit, Cincinnati, Pittsburgh.
- Shooting is complete; editing is under way.

The Majestic White Horses (wt)

MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Dominique Gentil, Walter Kindler, Jack Tankard (second unit); assistant director: Karin Macher. Release: December.
— Principal photography is complete.
— World premiere will be held in Vienna on Dec. 7, 2000.

Pittsburgh: Forge of a Nation (wt)

Argentine Productions; distributor: n/a; producer, writer: Peter Argentine; coordinating producer: Janet Smith; director of photography: Norris Brock; camera: William Reeve; editor: Frank Caloiero; score: Todd Hayden. 6 min. Release: late 2000.
— August - September: Filming in Pittsburgh and surrounding area.

All Access

Ideal Entertainment; distributor: Imax Ltd.; director: Martyn Atkins; cinematographers: Reed Smoot, David Douglas; camera: Sean Philips, Rodney Taylor, Jack Tankard; editor: William Bullen; co-producer: Kelly Knight, Alex Cornfeld; line producer: James Pluta; producers: Jon Shapiro, Peter Shapiro; executive producer: Tisha Fein. 65 minutes. Release: April 2001.
— Principal photography is complete. Editing is under way.
— World premiere will be held in L.A. in February 2001 to coincide with the Grammy Awards.

Oct. '00	'NS	MWH PFOAN	AA LW SAA	JIAC HC HB	LLLL OM	Bears VA	China UCMP	July '01
CW STTM								

Lost Worlds: Life in the Balance (wt)

Primesco Communications, Inc./Blue Mountain Film Associates; distributor: Primesco; director: Bayley Silleck; writers: Sugith Varughese, Amanda McConnell; director of underwater photography: Howard Hall; director of micro photography: Peter Parks; cinematographer: Ernest McNabb; editor: Denis Papillon; associate producer: Daniel Ferguson; producers: Goulam Amarsy, Jeffrey Marvin. Release: February 2001.

- CGI work continues.
- September: Micro photography at Image Quest, UK; aerials in New York City and New Jersey.
- October: Filming sea otters in Monterey and San Clemente, CA; underwater in lakes in the Catskill Mountains and Montreal; 2nd unit filming animals in Venezuela and Florida.

Shackleton's Antarctic Adventure

(formerly *The Endurance: Shackleton's Epic Journey*)

White Mountain Films/Nova Large Format Films; distributor: WGBH Enterprises; director: George Butler; cinematographer: Reed Smoot; writer: Caroline Alexander; line producer: Scott Swofford; executive producers: Susanne Simpson, Paula Apsell. Release: February 2001.

- Principal photography is complete. Editing has begun.

Journey Into Amazing Caves (wt)

MacGillivray Freeman Films; distributor: MFF; editor: Steve Judson; writer: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore, Steve Judson. Release: March 2001.

- Principal photography is complete.
- Screened rough cut for industry and public audiences in Germany last month.
- Editing is in progress.

Haunted Castle

nWave Pictures; distributor: nWave Pictures Distribution; director, writer: Ben Stassen; producers: Charlotte Huggins, Caroline Van Iseghem; executive producer: Ben Stassen. 3D. Release: spring 2001.
— The film is 90% complete.

The Human Body

BBC Science; distributor: nWave; director: Peter Georgi; cinematographers: Reed Smoot, David Barlow; writer/producer: Richard Dale; executive producers: André Picard, British Broadcasting Corporation, Discovery Channel, in association with Maryland Science Center, Science Museum (London). Release: spring 2001.

- July - September: Shot live action of daily family life in studios and on location in UK.
- Internal medical imaging continues through fall.
- Mid-September - December: Editing.

Loch Lomond: Legend of the Loch

Dunbartonshire Enterprise/Principal Large Format; distributor: SK Films/Principal Large Format; director: Mike Slez; cinematographer: Rodney Taylor;

writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers: Phil Streather, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Gallagher. Cast: Kirsty Mitchell, Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. Release: spring 2001.

- The film is complete, and will premiere when Loch Lomond visitor center opens next year.

Ocean Men

H5B5 Media AG; distributor: nWave; director, cinematographer: Bob Talbot; visual effects supervisor: John F. Schlag; producer: Almut Saygin; executive producers: Hendrik Hey, Jan Herrmann. Release: spring 2001.

- August: Filmed in Miami
- September: Honduras.
- Fall: Post production begins.

Virtual Actors featuring The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: spring 2001.

- 70% of computer animation is complete, and animation continues at TFX Animation in Montreal.
- Film recording and LF test screenings have begun.

Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemain; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: spring 2001.

- Principal photography is complete
- Editing has begun.

Bears (wt)

National Wildlife Federation/Primesco; distributor: Primesco; director: David Lickley; editor: James Laiti; associate producer: Natalie Massé; co-production manager: Robert Wilson-Smith; line producer: Doug Macfarlane; producer: Goulam Amarsy; supervising producer: James Marchbank; executive producer: Chris Palmer. Release: May 2001.

- June - August: Filmed grizzlies in Alaska.
- September: additional filming to be determined.
- Editing has begun.

China: The Panda Adventure

Imax Ltd.; distributor: Imax; director: Robert Young; directors of photography: Reed Smoot (main unit), Tom Cowan (second unit); producers: Antoine Compain, Charis Horton; executive in charge of production: Lorne Orleans; executive producer: Andrew Gellis. Cast: Maria Bello. Release: June 2001.
— Principal photography is complete.
— Post production is in progress.

Untitled Country Music Project* (wt)

An Irish boy travels through time and witnesses the development of country music.

Tigers **OOL** **ALBT** **SFI**
Equus **WG** **Everglades** **Shrek**
ND **Yosemite** **GT** **UUAA** **AH** **L&C** **CRA**
 Stomp **Kiliman** **SS3D**

UFOs

Gaylord Entertainment; distributor: Imax; director: Steven Goldmann; music producer: Randy Scruggs; executive producer: Claire Bisceglia. Cast: Dixie Chicks, Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. Release: June 2001.
 — September: Filmed Dixie Chicks concert in Detroit.
 — October: New York City, Nashville, California, North Carolina, and Texas.

Tigers: The Glory of India

National Wildlife Federation/Primesco; distributor: Primesco; director: Bruce Neibaur; producers: Afzana Amarsy, Goulam Amarsy; cinematographer: James Neihouse; associate producer, writer: Keero Singh Birla; executive producer: Chris Palmer. Release: September 2001.
 — October - November: Will film in India, near the foothills of the Himalayas.
 — January - February 2001: Historical re-creations of tiger hunts in Rajasthan.

Equus: The Story of the Horse

Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield. Release: October 2001.
 — October: Young thoroughbred horses in Victoria and New South Wales, Australia.
 — February - April 2001: Race horses and event horses in Victoria and NSW.

Natural Disasters

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: fall 2001.
 — Have filmed various earthquakes and volcanoes for the last decade.
 — June: Shot tornadoes in US Midwest from base in Norman, OK.

Origins of Life

Productions Dussart, Productions de La Géode; distributor: La Géode; director: Gérald Calderon; directors of photography: Claude-Julie Parisot, Jack Tankard (helicopter), Laurent Guenoun (underwater); writers: Gérald Calderon, Bernhard Elsner; score: Eric Mauer; producer: Groupe 47; executive producer: Bertrand Dussart. Release: fall 2001.
 — Summer: Filmed in Brittany and Paris.

The World's Game

Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones, Henri Fiks; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: fall 2001.
 — October - January: Filming in Italy, England, and Brazil.

Yosemite

Summerhays Films, Inc.; distributor: Summerhays

Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: fall 2001.
 — Active production will resume shortly after the release of *Ocean Oasis*.

The Search for Infinity

Reuben H. Fleet Science Center; distributor: MFF; producer, director, cinematographer: Ron Fricke; sound design: Michael Stearns; associate producer: Camille Cellucci; executive producer, science editor: Jeffrey Kirsch; primary science advisor: Arthur C. Clarke; special science advisor: Benoit Mandelbrot. Release: December 2001.
 — Experimenting with animation of the Mandelbrot set.
 — Principal photography will begin next spring.

Shrek

DreamWorks SKG; distributor (LF version): Imax; directors: Andrew Adamson, Vicky Jenson; producers: David Lipman, Aron Warner, John Williams; writers: Ted Elliott, Terry Rossio. LF version director: Simon Smith; LF version producer: Don MacBain. cast: voices of Mike Myers, Cameron Diaz, Eddie Murphy, John Lithgow. 3D. Release (LF version): December 2001.
 — Computer animation is in progress. When 35mm edition is complete, work on the repurposed LF version will begin.

Australia: Land Beyond Time

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: late 2001.
 — June - July: Filmed extraordinary weather conditions in Australia.

Everglades* (wt)

A portrait of Florida's vast wildlife preserve. Super 70 Entertainment/Blue Mountain Films; distributor: tba; director/producers: Bayley Silleck, Jeff Simon; director of photography: Jeff Simon; writers: Bayley Silleck, Alan Ternes. Release: late 2001.
 — Have shot about 30,000 feet of 8/70 film throughout the Everglades over the past year.
 — Will continue filming wildlife, storms, wet and dry seasons through summer 2001.

Gulliver's Travels

Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs, Phil Mitchell; writer: Ian Pearson; production designer: Brent Boates. 3D. Release: late 2001.
 — Animation is in progress.

Up, Up, and Away

SK Films; distributor: SK Films; director: David Douglas; producer: Diane Roberts; executive producer (NASM): Patricia Woodside; executive producer: Jonathan Barker. Release: late 2001.
 — July: shot Customs drug interdiction training near Miami.

Avalanche Hunter

Avalanche Hunter Entertainment; distributor: tba; director: E.J. Foerster; director of photography: Roger Vernon; writer: Patrick Hasburgh; producers: Michael Friedman, Alyna Hersovici-Flann. Release: early 2002.

— Principal photography will begin Colorado and British Columbia in January 2001.

Lewis and Clark (wt)

National Geographic Television; distributor: Destination Cinema; director: Bruce Neibaur; writer: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. Release: early 2002.
 — August - September: Filming re-creations of Lewis and Clark expedition on the Columbia River in Oregon, Wyoming, and South Dakota.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writer: Osha Gray Davidson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore. Release: March 2002.

— November 2000 - May 2001: Fiji, Tahiti, and elsewhere in the South Pacific.

Kilimanjaro: Mountain of Many Faces

Arcturus Motion Pictures; distributor: Houston Museum of Natural Science; director: David Breashears; cinematographers: Jack Tankard, Robert Schaefer; writer: Mose Richards; producer: Arabella Cecil; producer: David Breashears; executive producer: Houston Museum of Natural Science. Release: March 2002.

— November: Shooting on Kilimanjaro.

— December: Shooting aerials in East Africa.

Stomp (wt)

James D. Stern Productions; distributor: Giant Screen Sports; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. Release: March 2002.

— Summer: Japanese koto drummers, street dancers in New York.

Space Station 3D

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: spring 2002.

— September: Filming Shuttle activity with 3D cameras in the cargo bay and cabin.

UFOs: Science or Science Fiction?

nWave Pictures; distributor: nWave; director: Ben Stassen; producer: Charlotte Huggins. Release: 2002.
 — August: CGI work began in Brussels.

Projects on hold:

The Enchanted Billabong
Cyberquest
Golf Around the World
Secrets of the I-52

THE MAXIMAGE! INDEX

September 2000

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. The films' rank within the top 60 releases (conventional and LF) as listed by *Variety* is also included. Key to film abbreviations is on page 21.

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	— Screens —			
		Gross	Rank	Cume	Gross	Cume	Cume	Wks	Dom	Intl	Tot
08/31/2000	MJTTM	362,258		11,150,346			11,150,346	17	42	42	
	Galapago	200,737		7,132,624	48,863	2,489,968	9,622,592	45	10	4	14
	Trex	200,038		33,777,575		18,390,363	52,167,938	106	18	12	30
	Extreme	146,320		9,775,796	57,482	10,459,364	20,235,160	75	13	17	30
	AlienAdv	122,771		2,537,782	171,629	2,190,048	4,727,830	53	9	8	17
	S&R	111,130		4,799,037		2,210,999	7,010,036	48	15	0	15
	AEK	64,159		13,251,641		6,472,536	19,724,177	122	9	5	14
	IOTS	54,115		8,657,388		3,955,762	12,613,150	71	4	2	6
	E3D	26,845		4,902,793	275,682	10,504,639	15,407,432	72	4	16	20
9/7/2000	MJTTM	409,361	31	11,159,707			11,159,707	18	42	42	
	CDS	313,846	35	6,395,543	0	4,162,909	10,558,452	31	22	5	27
	Trex	195,633	52 (40)*	33,973,208	150,549	18,540,912	52,514,120	107	18	12	30
	Galapago	162,590	54 (44)*	7,295,214	39,567	2,529,535	9,824,749	46	10	4	14
	Extreme	137,639		9,913,435	54,766	10,501,230	20,414,665	76	14	14	28
	AlienAdv	120,843	51	2,658,625	149,924	2,339,972	4,998,597	54	8	8	16
	S&R	70,614		4,869,651	17,529	2,228,528	7,098,179	49	15	5	20
	IOTS	64,315		8,721,703	11,756	3,967,518	12,689,221	72	4	2	6
	AEK	41,845		13,293,486	15,867	6,488,403	19,781,889	123	9	4	13
	E3D	32,924		4,935,717	225,177	10,729,816	15,665,533	73	4	16	20
9/14/2000	Trex	231,296	42 (36)*	34,204,504	116,948	18,657,860	52,862,364	108	20	13	33
	MJTTM	212,617	38	11,772,324			11,772,324	19	40	40	
	CDS	187,515	39	6,618,244	34,381	4,209,394	10,827,638	32	22	5	27
	Extreme	118,386	46	10,031,821	39,735	10,530,928	20,562,749	77	13	12	25
	Galapago	111,334	59 (47)*	7,406,548	38,851	2,568,386	9,974,934	47	10	4	14
	AlienAdv	102,825	50	2,761,450	120,548	2,460,520	5,221,970	44	8	8	16
	S&R	44,130		4,913,781	15,632	2,244,160	7,157,941	50	15	6	21
	IOTS	35,508		8,757,211	11,650	3,979,168	12,736,379	73	5	2	7
	E3D	16,996		4,952,713	200,713	10,930,529	15,883,242	74	4	16	20
	TR	15,744		16,514,336	131,487	11,198,279	27,712,615	149	4	5	9
	AEK	12,196		13,305,682	19,627	6,508,030	19,813,712	124	9	5	14
	ATSOT	8,153		15,357,771	6,631	19,019,456	34,377,227	252	3	1	4
	MTA	5,658		2,021,522	0	463,174	2,484,696	101	2	0	2
	WOC	0		14,728,456	11,648	18,462,417	33,190,873	279	0	1	1
9/21/2000	MJTTM	238,364	34	12,010,688		212,562	12,010,688	20	33	33	
	Trex	206,992	40 (36)*	34,411,496	160,236	18,818,096	53,229,592	109	19	12	31
	CDS	106,594	47	6,724,838	13,071	4,222,465	10,947,303	33	22	5	27
	AlienAdv	100,015	49	2,861,465	107,704	2,568,224	5,429,689	56	8	5	13
	Extreme	74,113	56	10,105,934	39,286	10,559,576	20,665,510	78	11	12	23
	Galapago	60,368		7,466,915	15,139	2,583,525	10,050,440	48	9	9	18
	S&R	36,870		4,950,651	12,687	2,256,847	7,207,498	51	14	6	20
	E3D	13,045		4,965,758	150,052	11,080,581	16,046,339	75	4	14	18
	IOTS	10,513		8,767,725	10,950	3,990,118	12,757,843	74	3	2	5
	AEK	5,043		13,310,724	10,292	6,518,322	19,829,046	125	5	5	10
9/28/2000	MJTTM	203,156	35	12,213,544	45,126	257,688	12,426,406	21	27	3	27
	CDS	164,815	39	6,964,507	45,205	4,300,730	11,265,237	34	22	5	27
	Trex	102,564	58 (45)*	34,514,060	72,134	18,890,230	53,404,290	110	18	13	31
	AlienAdv	87,530	47	2,948,995	100,351	2,668,575	5,617,570	57	7	5	12
	Extreme	54,273	57	10,160,208	31,936	10,584,989	20,745,197	79	11	12	23
	Galapago	47,332		7,514,247	5,053	2,588,578	10,102,825	49	10	10	20
	S&R	39,639		4,990,290	10,962	2,267,809	7,258,099	52	14	6	20
	E3D	17,121		4,982,879	145,376	11,225,957	16,208,836	76	4	13	17
	TR	10,697		16,534,359	129,676	11,438,800	27,973,159	151	4	5	9
	AEK	9,895		13,320,619	97,638	6,615,960	19,936,579	126	8	6	14
	ATSOT	7,968		15,373,613	3,983	19,021,528	34,395,141	254	3	1	4
	MTA	3,920		2,027,823	0	463,174	2,490,997	103	2	0	2
	IOTS	3,433		8,771,159	7,218	3,997,336	12,768,495	75	3	2	5
	WOC	0		14,728,456	4,992	18,485,713	33,214,169	281	0	1	1

* Variety used partial week figures instead of full-week totals for Imax's films, which gave those films a lower rank than they deserved. The rank they should have had is shown in parentheses.

Bookings: October 2000 by Film

740 bookings of 87 films in 244 theaters

The data on the following pages are not warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch

with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

B - any other regularly scheduled film.

E - evenings or weekends only.

F - festivals or run of less than one month.

S - irregularly for schools, not on public schedule.

The key to film abbreviations is on page 21.

Key to Status:

A - most frequent or only show.

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
AEK	Boksburg Mil	10/1/00	9/30/01		Vancouver Imx	5/5/00	10/00	B		Hampton	1/8/99	12/31/00	S	
	Buffalo Reg	8/11/00	2/10/01		Berlin CS	3/00	12/00	A		Paris Def	1/15/00	1/15/01		
	Cocoa	11/2/99	10/3/00		Brisbane Imx	5/16/00	12/31/00	A		San Jose	10/12/00	2/28/01		
	Dublin She	7/1/00	12/31/00		Edmonton FP	5/00	12/00			Vancouver SW	11/7/97	11/7/00	S	
	Dusseldorf NeUe	7/31/00	7/30/01		Gurnee	4/15/00	10/31/00	A		Wash NASM	8/8/96		A	
	Edmonton SSC	2/18/00	2/18/01		Los Angeles Sony	8/00	10/00	A		Addison Mar	10/6/00	4/5/01		
	Frankfurt NeUe	8/26/99	6/30/01		Myrtle Beach	3/00	10/00	A		Boise Edw	10/13/00	10/30/00		
	Hague	4/12/99	10/11/00	B	Poitiers 870 3D	2/1/00	2/1/01	A		Bristol	10/20/00	10/19/01		
	Hull	5/1/00	10/31/00		Roanoke	7/00	11/00	A		Chicago NP	10/6/00	4/5/01		
	Indianapolis WR	5/1/00	2/27/01		Sandusky	5/12/00	10/15/00	A		Columbus Mar	10/6/00	4/5/01		
	Lucerne	5/1/00	10/31/00		Seoul	7/00	2/01	A		Dallas Cmk	10/6/00	4/5/01		
	Munich	5/1/99	2/1/01		Tokyo IMAX	7/00	10/00	A		Dearborn	10/6/00	10/6/01		
	Orlando Muv	10/13/00	1/13/01		Hull	10/6/00	2/28/01			Dublin Reg	10/6/00	4/5/01		
	Richmond SMV	9/15/00	12/15/00		Louisville	10/7/00	4/6/01			Edmonton FP	10/6/00	7/6/01		
	San Antonio	8/25/00	12/1/00		Monterrey Mex	9/2/00	2/7/01			Fort Lauderdale	10/6/00	10/6/01		
	Seattle PSC 1	10/31/00	4/30/01		Philadelphia	10/1/00	4/1/01			Fresno Edw	10/13/00	12/13/00		
	Speyer Dome	8/18/99	2/17/01	B	Syracuse	3/7/00				Galveston	10/6/00	4/5/01		
	Stockholm	3/1/00	8/30/01	A	Tijuana	6/3/00	4/2/01			Honolulu Con	10/13/00	4/13/01		
	Sudbury	5/1/00	6/30/01		Amnevile Gau	6/1/00				Houston Edw	10/6/00	4/5/01		
	Taipei AM	7/1/00	6/30/01		Cathedral City	7/1/00				Irvine Edw	10/6/00	4/5/01		
	Warsaw IT	9/7/00			New York Sony	6/1/00				King of Prussia UA	10/6/00	4/5/01		
	Wash NMNH	5/12/99	12/31/00	A	Rochester Cmk	7/11/00				Langley FP	10/6/00	4/5/01		
Africa	Anneville Gau	5/23/00	4/01		Ankara	1/22/00				Las Vegas Imx	10/13/00	4/13/01		
	Berlin Disc	4/1/00	10/1/00		Barcelona	1/00	12/00	B		Lincolnshire Reg	10/6/00	4/5/01		
	Jackson MS	7/4/00	1/4/01		Berlin Disc	10/2/98	4/1/01	A		London SM	10/20/00	10/19/01		
	Jersey City	10/31/00	3/31/01		Bochum NeUe	12/18/97	3/1/01			Los Angeles Sony	10/6/00	4/5/01		
	London BFI	5/00	10/00		Bristol	7/1/00	4/1/01			Miami Imx	10/6/00	4/15/01		
	Sacramento Imx	9/00	12/00		Brussels	5/1/00	12/31/00			Mississauga FP	10/6/00	4/5/01		
	Vancouver Imx	9/00	4/02		Dublin She	10/2/98	12/31/00			Montreal FP	10/6/00	4/5/01		
	Vienna	10/6/00	12/7/00	B	Glasgow	10/5/00	2/1/01			New Rochelle Reg	10/6/00	4/5/01		
	Yunelin Hsien 1	2/00	1/01		Kitakyushu	4/1/00	3/31/01	A		New York Sony	10/6/00	4/5/01		
	Yunelin Hsien 1	2/00	1/01		London SM	10/2/00	10/1/01			Nyack Imx	10/6/00	4/5/01		
AIWC	Atlanta FMNH	9/5/00	3/1/01		Lucerne	5/1/00	2/28/01			Ontario Edw	10/6/00	4/5/01		
	Boston MOS	10/6/00	2/6/01		Melbourne Imx	6/15/99	1/31/01			Orlando Muv	10/13/00	4/13/01		
	Branson	5/26/00	11/26/00		Montpellier Gau	5/1/00	5/1/01			Richmond FP	10/6/00	4/5/01		
	Cathedral City	5/18/00	11/17/00		Munich	11/6/97	12/31/00	B		San Francisco Sony	10/6/00	4/5/01		
	Denver MNH	5/26/00	10/5/00		Oslo	5/1/99	10/31/00			Toronto FP	10/6/00	4/5/01		
	Fresno Edw	5/24/00	11/24/00		San Jose	5/4/00	5/3/03			Valencia Edw	10/6/00	1/10/01		
	Irvine Edw	6/30/00	12/30/00		Speyer Imax	5/18/95	12/31/00	S		Vancouver Imx	10/6/00	4/5/01		
	Kansas City Zoo	7/1/00			Stockholm	3/12/99	11/15/00	B		Vaughan FP	10/6/00	4/5/01		
	Los Angeles CSC	5/12/00	11/11/00		Toronto OP	9/25/97	12/31/00			Woodridge Cmk	10/6/00	4/5/01		
	Melbourne Imx	6/22/00	2/1/01		Valencia Spn	5/1/00	4/16/01			Berlin CS	8/1/00	12/31/00		
AJ	Myrtle Beach	6/1/00	12/1/00		Warsaw IT	9/7/00				Brussels	5/1/00	12/31/00		
	Ontario Edw	6/30/00	12/30/00		Baltimore	10/7/00				Duluth	6/6/98	12/31/00		
	Perth Imx	6/22/00	1/21/01		Berlin CS	1/15/00				Honolulu Con	5/1/00	10/1/00		
	Philadelphia	10/1/00	4/1/01		Dallas Cmk	6/1/00				Houston SCH	1/18/93	7/12/02	B	
	Sacramento Imx	5/17/00	11/13/00		Dearborn	8/20/00				Huntsville	1/1/00	12/31/00		
	San Diego RHF	5/19/00	12/00		Denver MNH	5/26/00				KSC 1	7/21/85		A	
	San Francisco Sony	5/12/00	11/12/00		Dublin Reg	5/19/00				Lubbock	5/1/00	12/31/00		
	San Jose	5/19/00			Galveston	5/28/00				Berlin Disc	6/29/00	10/28/00		
	Sydney Imx	6/22/00	1/21/01		Hampton	7/14/00				Bradford	9/3/00	11/30/00		
	Valencia Edw	6/30/00	12/30/00		Houston Edw	5/19/00				Brisbane Imx	6/15/00	12/31/00		
Alamo	Denver MNH	10/3/00	1/25/01		Hull	5/5/00				Detroit	1/00	12/00		
	Edmonton SSC	9/15/00	1/12/01		Irvine Edw	5/19/00				Hastings	10/6/97		S	
	Hampton	4/14/00	10/14/00		Los Angeles CSC	5/19/00				Houston SCH	7/30/94	7/12/02		
	Hong Kong	10/18/00	2/19/01		Mississauga FP	5/5/00				Huntsville	10/19/98	12/31/00	B	
	Hull	10/6/00	3/31/01		Monterrey Mex	5/1/00				Hutchinson	10/15/94	12/31/00	S	
	Oakland	8/19/00	10/31/00		Montreal FP	5/5/00				Norwalk	10/28/94	1/1/01	S	
	Richmond SMV	9/16/00	1/12/01		Myrtle Beach	6/1/00				Nyack Imx	8/1/00	12/31/00		
	Sagamihara	4/19/00	10/20/00	A	New York Sony	5/19/00				Tampa MOSI	11/11/98		S	
	Taipei MCRC	7/1/00	6/30/01		Niagara	5/5/00				Shima	4/10/98	3/31/01	A	
	Tokyo TSC	6/4/00	10/1/00	A	Ontario Edw	5/19/00				Baltimore	10/00	3/01	A	
Alaska	Yellowstone	7/15/00	12/30/00		Portland	6/1/00				Barcelona	10/15/00	10/14/01		
	San Antonio	1/88	12/00	A	Quebec	6/20/00				Birmingham	10/6/00	12/7/00		
	Branson	5/1/99	1/1/01	A	Richmond FP	5/5/00				Boise Edw	10/15/00	3/14/01		
	Charlotte	9/4/00	3/2/01		Tijuana	5/1/00				Branson	4/14/00	4/10/01		
	Dwingeloo	4/29/00	3/31/01		Toronto FP	5/5/00				Calgary Imx	5/23/00	11/23/00		
	Edmonton FP	9/15/00	1/12/01		Valencia Edw	5/19/00				Chattanooga	4/1/00	11/00		
	Fort Worth	9/29/00	3/5/01		Valencia Spn	5/1/00				Cincinnati	6/10/00	12/10/00		
	Kyoto	3/21/98	2/28/02		Vaughan FP	5/5/00				Cleveland	4/14/00	1/01		
	Little Rock	8/26/00	1/15/01		Victoria	9/1/00				Denver MNH	3/10/00	10/5/00	A	
	Melbourne Imx	10/19/00	3/31/01		Hamaoka	10/1/00	3/31/01	B		Fresno Edw	10/15/00	3/14/01		
Closed	Pittsburgh	10/1/00	2/28/01	A	Tokyo ACM	5/1/00	11/30/00	A		Glasgow	10/5/00	10/4/01		
	Saint Augustine	7/00	11/26/00		Scottsdale Imx	6/30/99				Irvine Edw	10/20/00	3/19/01		
	San Diego RHF	1/1/00	12/31/00	S	Berlin Disc	6/29/00	10/28/00			Johannesburg Mil	10/20/00	4/19/01		
	Sudbury	9/00	12/00		Brussels	9/1/00	2/28/01			Kansas City Zoo	5/1/00	12/31/00		
	Syracuse	5/27/00	11/00	A	Fort Worth	10/1/00	10/1/03			London ONT	9/8/00	3/8/01		

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
E3D	Los Angeles CSC	10/20/00	6/30/01		Fantasia	Addison Mar	8/11/00		B	ITD	Paris Geo	6/30/99	2/27/01	A
	Louisville	7/1/00	1/1/01			Aguascalientes	9/1/00		B		Regina	9/30/00	2/28/01	
	Madrid	3/15/00	3/14/02			Apple Valley Imx	9/1/00		B		Taipei MCRC	7/1/00	6/30/01	
	Mexico City Pap	10/1/00	5/31/01	A		Buford Reg	8/11/00		B		Toronto OSC	1/28/00	12/24/00	
	Miami Imx	9/23/00	3/23/01			Calgary Imx	10/5/00		B		Apple Valley Imx	5/1/00	3/29/02	
	Milwaukee	3/10/00	10/00	A		Chicago NP	8/11/00		B		Baltimore	10/6/00	10/5/02	
	Munich	5/1/00	10/31/00			Columbus Mar	8/11/00		B		Boise Edw	5/1/00	10/31/00	
	Myrtle Beach	3/10/00	3/01			Dallas Cmk	8/11/00		B		Chattanooga	4/1/97	5/3/01	B
	Norwalk	3/10/00	11/30/00	A		Dallas SP	9/29/00	12/31/00	B		Galveston	1/00	1/01	E
	Ontario Edw	10/20/00	3/19/01			Denver UA	8/11/00		B		Halifax	5/1/00	10/31/00	
	Quebec	10/24/00	2/23/01			Dublin Reg	8/11/00		B		Irvine Edw	5/1/00	12/31/01	
	Saint Augustine	10/15/00	4/15/01			Edmonton FP	8/11/00		B		Montpellier Gau	12/31/99	12/31/00	
	Saint Paul	5/5/00	11/3/00			Fresno Edw	8/25/00		B		Munich	1/7/99	12/31/00	
	San Diego RHF	3/10/00	10/00	A		Houston Edw	8/25/00		B		Ontario Edw	5/1/00	12/31/01	
	Spokane	5/1/00	11/1/00			Irvine Edw	8/25/00		B		Orlando Muv	5/1/00	11/30/00	
	Stockholm	10/1/00	3/31/02			King of Prussia UA	8/11/00		B		Rochester Cmk	6/1/00	6/1/02	
	Syracuse	9/6/00	11/00	B		Langley FP	8/11/00		B		Seattle PSC 2	5/1/00	12/31/00	
	Valencia Edw	10/20/00	3/19/01			Lincolnshire Reg	8/11/00		B		Sinsheim	5/15/98	5/20/01	B
	Vancouver SW	3/17/00				Miami Imx	10/5/00		B		Tulsa Cmk	6/1/00	6/1/02	
	Vienna	4/14/00	12/7/00	A		Mississauga FP	8/11/00		B		Virginia Beach	6/15/96	4/30/01	
	Winnipeg Imx	9/10/00	10/00			Montreal FP	8/11/00		B		Warsaw II	9/7/00		
	Ankara	7/00	12/00			Nashville Reg	8/11/00		B	JI L5	Norwalk	9/28/00	1/11/01	
	Auckland	11/99	12/00			New York Sony	8/11/00		B		Barcelona	11/1/98	12/31/00	
	Barcelona	5/11/00	5/01			Nyack Imx	10/5/00		B		Berlin Disc	8/15/00	8/14/01	
	Berlin Disc	2/26/99		A		Ontario Edw	8/25/00		B		Bochum NeUe	8/26/99	8/25/01	
	Bradford	4/00	4/01			Orlando Muv	8/11/00		B		Dusseldorf NeUe	8/26/99	8/25/01	
	Buffalo Reg	10/00	1/01			Paris Def	9/6/00		A		Indianapolis WR	5/1/00	8/15/01	
	Buford Reg	5/1/00				Providence Imx	10/5/00		B		Ontario Edw	5/1/00	12/31/01	
	Dublin She	5/1/00				Richmond FP	8/11/00		B		Sinsheim	10/26/96	5/20/01	B
	Frankfurt NeUe	6/00	11/00	A		Richmond SMV	10/28/00	12/31/00			Bochum NeUe	10/16/98	12/31/00	
	London BFI	5/1/00	5/01			Sacramento Imx	10/5/00		B		Chattanooga	5/3/96	5/3/01	
E3Dcc	Los Angeles Sony	8/00	10/00			San Francisco Sony	8/11/00		B		Munich	11/27/97	12/31/00	B
	Madrid	10/00	10/01			Spokane	9/1/00		B		Sinsheim	6/98	5/20/01	S
	Montpellier Gau	4/00	12/00			Tempe Imx	10/5/00		B		Virginia Beach	6/96	4/01	
	Oslo	5/23/00	11/00	A		Toronto FP	8/11/00		B		Addison Mar	9/1/00	8/31/01	
	Tulsa Cmk	6/21/00	11/00	A		Tulsa Cmk	8/11/00		B		Albuquerque	8/1/00	1/31/01	
	Aguascalientes	10/00	5/01			Valencia Edw	8/25/00		B		Hartford Crn	10/27/400	3/1/01	
	Duluth	10/00	1/01			Valencia Spn	9/13/00		B		Jakarta	6/5/00	6/4/01	
	Hague	7/00	7/01			Vancouver Imx	10/5/00		B		Kuwait City	3/1/00	2/28/01	
	Lucerne	10/00	1/01			Woodridge Cmk	8/11/00		B		Mississauga FP	5/1/00	10/31/00	
	Osaka Sci	6/00	11/00	A		Woodrige Cmk	2/5/00	5/2/01	A		Norfolk	6/1/94		A
EMSH EOTS Everest	Paris Geo	7/00	7/01			Worther Robins	7/92		A	MJTTM	Paris Def	5/1/00	10/30/00	
	Stockholm	5/00	12/00	A		Kuwait City	4/17/00	4/16/01			Phoenix	7/1/00	12/31/00	
	Yokohama	3/1/00		A		Victoria	9/22/00	3/5/01			Toronto FP	5/1/00	10/31/00	
	Seattle Omni			A		Addison Mar	6/23/00	6/22/01			Townsville	10/19/99	10/1/00	
	Virginia Beach	4/1/98	4/30/01			Adelaide Imx	7/20/00	1/31/01			Apple Valley Imx	5/5/00	11/00	
	Adelaide Imx	5/8/98	12/31/00			Apple Valley Imx	5/1/00	12/31/00			Auckland	10/18/00	7/18/01	
	Armenville Gau	5/23/00	11/22/00			Auckland	8/20/00	1/31/01			Boise Edw	5/5/00	11/00	
	Bristol	4/12/00	10/11/00			Bochum Neue	9/1/00	8/31/02			Boston MOS	5/5/00	10/00	
	Coomera	1/1/00	12/31/00	A		Boise Edw	9/15/00	10/30/00			Brisbane Imx	9/28/00	3/28/01	
	Edmonton FP	5/1/00	10/7/00			Brisbane Imx	11/3/99	12/31/00			Brossard	8/11/00	12/11/00	
Extreme	Fargo	10/6/00	4/01			Chattanooga	8/26/00	5/25/01			Calgary Imx	5/5/00	1/01	
	Harrisburg	8/15/00	1/15/01			Copenhagen	12/1/99	11/30/00			Cathedral City	5/5/00	5/01	
	Hutchinson	10/1/98	3/11/01	B		Fort Worth	10/1/00	3/31/01			Charlotte	5/5/00	11/00	
	Las Palmas	7/1/00	6/30/01			Hong Kong	6/14/00	10/16/00			Chicago MSI	5/5/00	5/01	
	Leon Exp	6/30/00	12/29/00			Honolulu Con	5/1/00	5/1/01			Chicago NP	5/5/00	11/00	
	Lisbon	5/1/00	10/31/00			Laie	5/1/00	5/1/01			Denver UA	5/5/00	11/00	
	Los Angeles Sony	4/14/00				Las Vegas Imx	5/5/00	5/5/01			Fort Lauderdale	5/5/00	11/00	
	Melbourne Imx	5/98	12/11/00			Las Vegas Imx	11/3/99	12/31/00			Fresno Edw	5/5/00	11/00	
	Norwalk	6/30/00	1/01	E		Melbourne Imx	11/3/99	12/31/00			Hampton	5/5/00	11/00	
	Poitiers Omni	2/5/00	2/5/01	A		Miami Imx	5/1/00	10/31/00			Houston Edw	5/5/00	11/00	
	Richmond FP	5/1/00	10/7/00			Nagoya OT	9/30/00	3/31/01	A		Huntsville	5/5/00	11/00	
	Sydney Imx	3/15/98	12/31/00			Norwalk	9/29/00	1/11/01			Indianapolis WR	5/5/00	11/00	
	Syracuse	3/7/00		E		Nyack Imx	5/1/00	10/31/00			Irvine Edw	5/5/00	11/00	
	Toronto OP	1/1/00	12/31/00			Paris Def	5/30/00	5/29/01			Kansas City Zoo	9/1/00	1/31/01	
	Townsville	10/1/99	10/1/00			Perth Imx	7/29/00	1/31/01			Langley FP	7/14/00	10/14/00	
	Villahermosa	7/12/00	1/11/01			Sydney Imx	11/3/99	12/31/00			Las Vegas Imx	5/5/00	1/01	
	Winnipeg Imx	9/1/00	10/31/00			Vancouver Imx	5/1/00	10/31/00	B		Los Angeles Sony	5/5/00	11/00	
	Auckland	9/15/99		A		Vienna	10/6/00	12/7/00	A		Lubbock	6/23/00	12/23/00	
	Berlin CS	2/12/00	10/12/00	A		Wash NMNH	10/27/99				Miami Imx	5/5/00	1/01	
	Berlin Disc	5/2/00	10/2/00	A		Woodbridge Cmk	6/23/00	6/22/01			Mississauga FP	7/14/00	10/14/00	
	Boise Edw	6/30/00	11/30/00	A		Dallas SP	6/1/00	12/31/00			Montreal FP	7/14/00	10/14/00	
	Boksburg Mil	7/1/00		B		Pitea	6/3/00	6/3/01			Myrtle Beach	6/17/00	1/5/01	
	Brossard	5/1/00	12/31/00	A		Poitiers Imax	2/5/00	2/5/01	A		New Orleans	9/1/00	3/1/01	
	Brussels	9/1/99	12/31/00	A		San Jose	6/1/00	6/1/02			New York Sony	5/5/00	11/00	
	Calgary Imx	7/1/00	12/31/00	B		Shenyang	1/1/00	1/1/01			Nyack Imx	5/5/00	1/01	
	Copenhagen	8/23/99	11/30/00	A		Greno Fleisch	10/1/00	11/1/00	S		Ontario Edw	5/5/00	11/00	
	Dallas Cmk	6/30/00	10/5/00	A		Sudbury	1/00	12/02	S		Providence Imx	6/23/00	12/23/00	
	Halifax	10/5/00	4/5/01			Hong Kong	5/1/00	12/00	B		Reno NBS	5/19/00	11/00	
	Honolulu Con	8/18/00	8/17/02			Omaha	10/1/00	4/1/01	A		Richmond FP	5/29/00	10/14/00	
	Houston Edw	6/2/00	11/2/00	A		Toronto OSC	9/5/00	12/24/00			Richmond SMV	5/27/00	10/27/00	
	Madrid	6/22/00	6/22/01	A		Alamogordo	4/1/00	10/15/00			Sacramento Imx	5/5/00	1/01	
	Montpellier Gau	5/5/99		A		Sinsheim	5/15/98				San Jose	9/21/00	3/21/01	
	Munich	4/12/99		A		Honolulu Con	5/1/00	11/1/00			Seattle Omni	5/5/00	11/00	
	Philadelphia	6/23/00	1/1/01	A		Bochum NeUe	10/16/98	12/31/00			Spokane	5/5/00	11/00	
	Regina	9/29/00	9/28/01			Munich	11/27/97	12/31/00	B		Stockholm	9/22/00	9/21/02	
	Rochester Cmk	9/1/00				Virginia Beach	4/1/98	4/30/01			Tempe Imx	5/5/00	1/01	
	Seattle Omni	5/12/00	11/12/00	A		Dallas SP	9/29/00	3/10/01			Tokyo IMAX	9/2/00	3/2/01	
	Speyer Imax	5/1/00		B		Edmonton FP	5/1/0							

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status		
MOE	Winnipeg Imx	5/5/00	11/00		Langley FP	5/1/00	11/30/00			Jersey City	4/22/00	10/8/00				
	Woodridge Cmk	5/5/00	11/00		London ONT	5/1/00	8/30/01			Toronto OSC	6/1/00	12/24/00				
	Zion	10/6/00	4/6/01	B	Mississauga FP	5/5/00	11/30/00			Boise Edw	8/00	10/00				
	Anchorage	12/99	1/01		Oslo	6/22/00	10/21/00			Ichikawa	8/1/00	11/26/00				
	Atlanta FMNH	11/99	12/31/00		Quebec	4/1/00	3/31/02			Tokorozawa	10/3/00	12/28/00				
	Baltimore	5/20/99	6/30/01	A	San Francisco Sony	6/30/00	12/31/00			Urushi	8/1/96					
	Bangkok	5/1/00	2/1/01		Tempe Imx	5/1/00	10/6/00			VLBP	1/96	12/00				
	Berlin CS	1/5/00			Tulsa Cmk	5/1/00	5/1/01			WABOS	5/1/00	5/31/01				
	Brisbane Imx	2/1/00	2/1/01		Woodridge Cmk	5/1/00	5/1/01			WAMnv	Copenhagen	3/1/00	11/30/00	A		
	Bristol	8/7/00	1/7/01		Dayton	5/27/00	1/27/01			Mexico City Pap	5/1/00	12/00	A			
	Cathedral City	5/1/00	5/1/01		Hampton	2/12/99	10/31/00			Paris Geo	2/1/00					
	Chattanooga	10/1/00	3/31/01		Toronto OSC	3/6/98	3/31/02	S		Whales	Leon Ram	12/31/99	12/31/00			
	Dallas SP	9/00	12/00		Vienna	3/31/00	10/5/00	B		Morelia Ram	12/31/99	12/31/00				
	Hague	10/12/00	6/11/01		SFTGS	Tampico Ram	9/99	10/00			Providence Imx	8/7/00	12/7/00			
MOF	Indianapolis CMI	7/14/00	11/9/00		ShinSymp	Nagano Hot	5/1/00	12/31/00			Puebla	11/99	11/00			
	Kansas City Sci	7/1/00	10/31/00		SI	Lucerne	10/6/00	10/29/00			Saint Louis SC	9/8/00	1/4/01	A		
	Katoomba	12/8/99	12/00		SM	Nakatsugaru	7/98				Sandy	7/1/00	10/31/00			
	Lincolnshire Reg	9/1/00	1/1/01		SOA	Dallas AA	2/26/99				Tampico Ram	12/31/99	12/31/00			
	Lubbock	9/15/00	1/31/01		Solarmax	Copenhagen	9/15/00	2/28/01			Alamogordo	7/1/00	12/31/00	A		
	Madrid	10/28/99	10/28/00			London SM	7/27/00		A		Columbus Mar	9/1/00	3/1/01	B		
	Memphis Pink	3/11/00	11/2/00			Oakland	9/15/00	9/14/01			Fort Lauderdale	3/1/00	1/9/01	B		
	Milwaukee	10/28/00	5/1/01			Reno Fleisch	9/15/00	5/5/01			Hastings	9/19/00	12/4/00	A		
	Morelia Ram	12/31/99	12/31/00			SOLOE	Barcelona	7/99	12/00	S		Nagasaki SM	9/9/00	12/17/00	A	
	New Orleans	6/1/00	3/1/01			Bristol	4/1/00	4/1/02			Sandy	6/1/00	10/31/00	A		
	Niagara	11/1/99	S			Berlin CS	10/12/00				Yellowstone	9/15/00	11/15/00	A		
	Norwalk	3/11/00	1/11/01	B		Tampa Cmk	5/1/00	10/22/00			Addison Mar	9/1/00	3/1/01	B		
	Roanoke	8/19/00	11/22/00			Norwalk	11/20/98	12/31/00	S		Alamogordo	10/1/00	4/30/01	A		
	Saint Louis SC	1/7/00	1/6/01	B		Huntsville	1/1/00	12/31/00			Albuquerque	4/1/00	1/3/02	A		
MOTM	San Jose	6/1/00	6/1/02			Kuala Lumpur NP	7/16/00	7/15/01			Anchorage	5/14/00	5/20/04			
	Stockholm	11/1/99	10/31/00	B		Oakland	8/19/00	7/1/01			Dallas SP	5/1/00	12/31/00	A		
	Tampa MOSI	5/26/00	12/14/00	A		Taejon MST	12/31/98	12/31/00			Dearborn	5/1/00	1/1/01	B		
	Tampico Ram	12/31/99	12/31/00			Kuala Lumpur IMAX	12/15/99	12/14/00			Edmonton SSC	9/1/00	6/1/01			
	Vancouver SW	9/10/99				Warner Robins	7/92		A		Hampton	1/15/00	12/31/00	A		
	Vienna	10/6/00	12/7/00	B		Wash NASM	7/1/76		A		Houston MNS	9/8/00	12/31/00	A		
	Winnipeg Imx	9/5/00	12/31/00			Jersey City	6/6/00	12/31/00			Jersey City	10/22/99	10/7/00	A		
	Birmingham	8/5/00	1/10/01			Kaohsiung	11/9/99	11/8/00	A		London ONT	8/10/00	6/30/01	A		
	Boston MOS	6/23/00	12/31/00			Memphis Pink	7/15/00				Paris Geo	7/1/00	11/1/00	A		
	Kansas City Sci	7/14/00	3/1/01			Orlando SC	7/1/00				Philadelphia	10/1/00				
	Pensacola	11/8/96	A			Puebla	5/1/00				Phoenix	6/1/99	12/14/00	A		
	Vienna	10/6/00	12/7/00	B		Saint Louis SC	9/5/00	1/4/01	B		Rochester MSC	3/1/00	7/7/01			
MTA	Taipei AM	1/00	12/00			Syracuse	7/1/00	10/31/00			Saint Paul	10/1/00	9/1/01	A		
	Cathedral City	9/15/00				Vienna	6/30/00				San Diego RHF	10/6/00	4/28/01	A		
	Kansas City Sci	7/1/00				Yunelin Hsien	1/1/00	12/31/00			Seattle PSC 1	1/1/00	3/1/01	B		
	Louisville	5/1/00	11/30/00			Adelaide Imx	12/10/98	11/14/00			Vancouver Imx	9/1/00	10/5/00			
	Saint Louis Arch	7/1/00				Ankara	1/22/00				Yellowstone	6/94		A		
	Addison Mar	9/1/00	9/1/01			Barcelona	10/25/99	10/24/00			Zion	4/1/00	10/31/00	A		
	Houston SCH	6/28/97	12/31/01			Berlin CS	1/20/00	12/31/00								
	Hutchinson					Bochum NeUe	5/13/99	12/31/00								
	Indianapolis WR	5/1/00	2/27/01			Boise Edw	5/1/00	12/31/00								
	San Jose	5/4/00	5/3/03			Bradford	4/5/99	12/31/00								
	Tampa MOSI	9/1/00	3/15/01			Brisbane Imx	1/22/99	11/14/00								
	Niagara	7/1/86	A			Brussels	9/1/00	2/28/01								
OG	San Jose	6/1/00	6/1/02			Charleston Mil	9/1/00	2/1/02								
	Boksburg Mil	7/1/00	A			Dearborn	5/1/00	5/1/01								
	Houston MNS	9/8/00	12/31/00	B		Dublin She	5/1/00	12/31/00								
	Pittsburgh	7/30/00	2/28/01			Dusseldorf NeUe	8/31/99	12/31/00								
	Singapore SC	6/1/00	10/31/00			Fort Worth	5/1/00	10/31/00								
	Sioux Falls	10/1/00	1/31/01			Frankfurt NeUe	4/30/00	12/31/00								
	Toronto OP	6/2/00				Halifax	5/1/00	10/31/00	A							
	Toronto OSC	6/2/00	11/16/00			Hastings	9/19/00	12/4/00	B							
	Atlanta FMNH	3/10/00	11/21/00			Honolulu Con	5/1/00	2/28/01								
	Barcelona	5/12/00	5/10/01			Houston Edw	9/15/00	12/31/00								
	Brussels	5/1/00	12/31/00			Irvine Edw	5/1/00	12/31/01								
	Milwaukee	6/9/00	12/9/00	A		Los Angeles Sony	4/14/00	10/13/00								
	Montpellier Gau	8/31/00	9/30/01			Madrid	3/23/00	2/22/01								
	Montreal FP	8/15/99	12/31/00			Melbourne Imx	12/3/98	11/14/00								
OMATS	Oslo	5/1/00	2/1/01			Menly Mil	10/6/00	4/5/01								
	Paris Geo	11/10/99	2/1/01	B		Nashville Reg	5/14/00	11/10/00								
	Taipei AM	7/15/00	7/14/01			Omaha	8/1/00	4/15/01								
	Lucerne	10/6/00	10/29/00	F		Ontario Edw	5/1/00	12/31/01								
	Branson	1/1/93	12/31/00	A		Osaka Sun	5/8/00	11/30/00	A							
	Laie	12/31/91	A			Oslo	4/12/00	10/11/01								
	Lehi	10/1/00	12/31/00			Poitiers Solido	2/1/00	1/31/03								
	Mobile	9/20/00	6/1/01			Providence Imx	10/31/00	5/31/01								
	Mobile	9/20/00	6/1/01			Seattle PSC 2	5/1/00	3/31/01								
	Irvine Edw	9/15/00	3/15/01	E		Sinsheim	3/18/99									
	Nashville Reg	9/15/00	3/15/01	E		Sudbury	4/7/00	6/30/01								
	Speyer Imax	5/1/00	2/1/01	E		Sydney Imx	12/3/98	11/14/00								
	Vienna	6/30/00	10/5/00	E		Taipei MCRC	11/1/99	12/31/00								
	Warsaw IT	9/6/00	9/5/01	E		Townsville	4/21/00	4/20/01								
OTW	Bangkok	5/1/00	12/31/00			Valencia Edw	5/1/00	12/31/00								
	Bochum NeUe	10/7/99	10/7/00			Vaughan FP	5/1/00	2/12/01								
	Buffalo Reg	8/11/00	2/10/01			Virginia Beach	1/8/99	4/30/01								
	Columbus Mar	5/1/00				London ONT	10/1/00	6/1/01	B							
	Dallas Cmk	5/1/00	5/1/01			Shreveport	10/00	6/01								
	Dusseldorf NeUe	10/8/99	10/7/00			TTL	Dublin She	5/1/00	11/30/00							
	Edmonton FP	5/1/00	11/1/00													
	Frankfurt NeUe	10/5/99	10/7/00													
	Fresno Edw	6/30/00	10/5/00													
	Galveston	3/10/00	12/31/00	B												
	Honolulu Con	5/1/00	5/1/01													
	Kaohsiung	7/1/00	6/30/01													
	Laie	5/1/00	5/1/01													

October 2000 by Theater

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	
Addison Mar	Cyberwor	10/6/00	4/5/01	B	Bradford	DIS	9/3/00	11/30/00		Detroit	MJTTM	5/5/00	11/00		
	Fantasia	8/11/00				E3D	4/00	4/01		Dublin Reg	DIS	1/00	12/00		
	Galapago	6/23/00	6/22/01		Branson	Trex	4/5/99	12/31/00			CDS	5/19/00			
	LS	9/1/00	8/31/01			AIWC	5/26/00	11/26/00			Cyberwor	10/6/00	4/5/01		
	MTM	9/1/00	9/1/01			Alaska	5/1/99	1/1/01	A	Dublin She	Fantasia	8/11/00		B	
	Wolves	9/1/00	3/1/01	B	Brisbane Imx	Dolphins	4/14/00	4/10/01			AEK	7/1/00	12/31/00		
Adelaide Imx	Everest	5/8/98	12/31/00			Ozarks	1/1/93	12/31/00	A		BP	10/2/98	12/31/00		
	Galapago	7/20/00	1/31/01			AlienAdv	5/16/00	12/31/00	A		E3D	5/1/00			
	Trex	12/10/98	11/14/00			DIS	6/15/00	12/31/00			Trex	5/1/00	12/31/00		
Aguascalientes	E3Dcc	10/00	5/01	B		Galapago	11/3/99	12/31/00			TTL	5/1/00	11/30/00		
	Fantasia	9/1/00				MJTTM	9/28/00	3/28/01		Duluth	DIA	6/6/98	12/31/00		
Aizuwakamatsu	Urushi	8/1/96				MOE	2/1/00	2/1/01			E3Dcc	10/00	1/01		
Alamogordo	HC	4/1/00	10/15/00			Trex	1/22/99	11/14/00		Dusseldorf NeUe	AEK	7/31/00	7/30/01		
	Wildfire	7/1/00	12/31/00	A		BP	7/1/00	4/1/01			L5	8/26/99	8/25/01		
	Wolves	10/1/00	4/30/01	A		Cyberwor	10/20/00	10/19/01			S&R	10/8/99	10/7/00		
Albuquerque	LS	8/1/00	1/31/01			Everest	4/12/00	10/11/00			Trex	8/31/99	12/31/00		
	Wolves	4/1/00	1/3/02	A		MOE	8/7/00	1/7/01		Dwingeloo	Alaska	4/29/00	3/31/01		
Amnevile Gau	Africa	5/23/00	4/01			SOLOE	4/1/00	4/1/02			Edmonton FP	9/15/00	1/12/01		
	ATSOT	6/1/00				Extreme	5/1/00	12/31/00	A		AlienAdv	5/00	12/00		
	Everest	5/23/00	11/22/00			MJTTM	8/11/00	12/11/00			Cyberwor	10/6/00	7/6/01		
Anchorage	MOE	12/99	1/01			BP	5/1/00	12/31/00			Everest	5/1/00	10/7/00		
	Wolves	5/14/00	5/20/04			CV	9/1/00	2/28/01			Fantasia	8/11/00			
Ankara	BP	1/22/00				DIA	5/1/00	12/31/00			IOTS	5/1/00	10/1/00		
	E3D	7/00	12/00			Extreme	9/1/99	12/31/00	A		S&R	5/1/00	11/1/00		
Apple Valley Imx	Fantasia	9/1/00		B		OMATS	5/1/00	12/31/00			AEK	2/18/00	2/18/01		
	Galapago	5/1/00	12/31/00			Trex	9/1/00	2/28/01			AJ	9/15/00	1/12/01		
	ITD	5/1/00	3/29/02			AEK	8/11/00	2/10/01			Wolves	9/1/00	6/1/01		
Atlanta FMNH	MJTTM	5/5/00	11/00			E3D	10/00	1/01			Everest	10/6/00	4/6/01		
	AIWC	9/5/00	3/1/01			S&R	8/11/00	2/10/01			Cyberwor	10/6/00	10/6/01		
	MOE	11/99	12/31/00			Buford Reg	E3D	5/1/00	11/00			MJTTM	5/5/00	11/00	
Auckland	OMATS	3/10/00	11/21/00			Fantasia	8/11/00	11/23/00	B		Wildfire	3/1/00	1/9/01		
	E3D	11/99	12/00			Dolphins	5/23/00	11/23/00	B		Fort Worth	Alaska	9/29/00	3/5/01	
	Extreme	9/15/99		A		Extreme	7/1/00	12/31/00	B		CV	10/1/00	10/1/03		
	Galapago	8/20/00	1/31/01			Fantasia	10/5/00				Galapago	10/1/00	3/31/01		
	MJTTM	10/18/00	7/18/01			MJTTM	5/5/00	1/01			Trex	5/1/00	10/31/00		
Baltimore	CDS	10/7/00				AIWC	5/18/00	11/17/00			AEK	8/26/99	6/30/01		
	Dolphins	10/00	3/01	A		ATSOT	7/1/00				E3D	6/00	11/00	A	
	ITD	10/6/00	10/5/02			MJTTM	5/5/00	5/01			S&R	10/5/99	10/7/00		
Bangkok	MOE	5/20/99	6/30/01	A		MOE	5/1/00	5/1/01			Trex	4/30/00	12/31/00		
	S&R	5/1/00	2/1/01			MTA	9/15/00				AIWC	5/24/00	11/24/00		
Barcelona	BP	1/00	12/00	B		Trex	9/1/00	2/1/02			Cyberwor	10/13/00	12/13/00		
	Dolphins	10/15/00	10/14/01			Alaska	9/4/00	3/2/01			Dolphins	10/15/00	3/14/01		
	E3D	5/11/00	5/01			MJTTM	5/5/00	11/00			Fantasia	8/25/00			
	L5	11/1/98	12/31/00			Dolphins	4/1/00	11/00			MJTTM	5/5/00	11/00		
Berlin CS	OMATS	5/12/00	5/10/01			Galapago	8/26/00	5/25/01			S&R	6/30/00	10/5/00		
	SOLOE	7/99	12/00	S		ITD	4/1/97	5/3/01	B		Galveston	CDS	5/28/00		
	Trex	10/25/99	10/24/00			LB	5/3/96	5/3/01			Cyberwor	10/6/00	4/5/01		
	AlienAdv	3/00	12/00	A		MOE	10/1/00	3/31/01			ITD	1/00	1/01	E	
	CDS	1/15/00				MJTTM	5/5/00	5/01			S&R	3/10/00	12/31/00	B	
	DIA	8/1/00	12/31/00			Cyberwor	10/6/00	4/5/01			BP	10/5/00	2/1/01		
	Extreme	2/12/00	10/12/00	A		Fantasia	8/11/00				Dolphins	10/5/00	10/4/01		
	MOE	1/5/00				MJTTM	5/5/00	11/00			AlienAdv	4/15/00	10/31/00	A	
	STTM	10/12/00				Dolphins	6/10/00	12/10/00			AEK	4/12/99	10/11/00	B	
Berlin Disc	Trex	1/20/00	12/31/00			AEK	4/14/00	1/01			E3Dcc	7/00	7/01		
	Africa	4/1/00	10/1/00			Cyberwor	10/6/00	4/5/01			IOTS	10/11/99	10/14/00		
	BP	10/2/98	4/1/01	A		Fantasia	8/11/00				MOE	10/12/00	6/11/01		
	CV	6/29/00	10/28/00			MJTTM	5/5/00	11/00			Extreme	10/5/00	4/5/01		
	DIS	6/29/00	10/28/00			SOA	2/26/99				ITD	5/1/00	10/31/00		
	E3D	2/26/99				CDS	6/1/00				Trex	5/1/00	10/31/00	A	
	Extreme	5/2/00	10/2/00	A		Cyberwor	10/6/00	4/5/01			Chanjian	10/1/00	3/31/01	B	
	L5	8/15/00	8/14/01			Fantasia	8/11/00				AJ	4/14/00	10/14/00		
Birmingham	Dolphins	10/6/00	12/7/00			MJTTM	5/5/00	11/00			CDS	7/14/00			
	MOF	8/5/00	1/10/01			SE	2/12/99				CV	1/8/99	12/31/00	S	
Bochum NeUe	BP	12/18/97	3/1/01			WAMnv	3/1/00	11/30/00	A		MJTTM	5/5/00	11/00		
Bochum Neue	Galapago	9/1/00	8/31/02			SOA	2/26/99				SE	2/12/99	10/31/00		
Bochum NeUe	Imagine	10/16/98	12/31/00			CDS	6/1/00				Wolves	1/15/00	12/31/00	A	
	L5	8/26/99	8/25/01			Cyberwor	10/6/00	4/5/01			Everest	8/15/00	1/15/01		
	LB	10/16/98	12/31/00			Extreme	6/30/00	10/5/00	A		LS	10/27/400	3/1/01		
	S&R	10/7/99	10/7/00			Fantasia	8/11/00				DIS	10/6/97			
	Trex	5/13/99	12/31/00			S&R	5/1/00	5/1/01			Trex	9/19/00	12/4/00		
Boise Edw	Cyberwor	10/13/00	10/30/00			T40	5/1/00	10/22/00	B		Wildfire	9/19/00	12/4/00	A	
	Dolphins	10/15/00	3/14/01			Fantasia	9/29/00	12/31/00	B		Hong Kong	AJ	10/18/00	2/19/01	
	Extreme	6/30/00	11/30/00			GC	6/1/00	12/31/00			Galapago	6/14/00	10/16/00		
	Galapago	9/15/00	10/30/00			IOTS	9/29/00	3/10/01			GP	5/1/00	12/00	B	
	ITD	5/1/00	10/31/00			MOE	9/00	12/00			Cyberwor	10/13/00	4/13/01		
	MJTTM	5/5/00	11/00			Wolves	5/1/00	12/31/00	A		DIA	5/1/00	10/1/00		
	Trex	5/1/00	12/31/00			Dayton Dearborn	SC	5/27/00			Extreme	8/18/00	8/17/02		
	UGs	8/00	10/00			CDS	8/20/00				Galapago	5/1/00	5/1/01		
Boksburg Mil	AEK	10/1/00	9/30/01			Cyberwor	10/6/00	10/6/01			HH	5/1/00	11/1/00		
	Extreme	7/1/00		B		Trex	5/1/00	5/1/01	B		S&R	5/1/00	5/1/01		
	OG	7/1/00		A		Wolves	5/1/00	1/1/01			Trex	5/1/00	2/28/01		
Boston MOS	AIWC	10/6/00	2/6/01			AJ	10/3/00	1/25/01			CDS	5/19/00			
	MJTTM	5/5/00	10/00			CDS	5/26/00	10/5/00			Cyberwor	10/6/00	4/5/01		
	MOF	6/23/00	12/31/00			Dolphins	3/10/00	10/5/00	A		Extreme	6/2/00	11/2/00	A	
						Fantasia	8/11/00		B		Fantasia	8/25/00		B	
						MJTTM	5/5/00				MJTTM	5/5/00	11/00		

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status				
Houston MNS	Trex	9/15/00	12/31/00	B	Los Angeles CSC	AIWC	5/12/00	11/11/00	A	Niagara	Cyberwor	10/6/00	4/5/01	B				
	IOTS	6/30/00	11/16/00			CDS	5/19/00	6/30/01			Fantasia	8/11/00	11/00					
	OG	9/8/00	12/31/00			Dolphins	10/20/00				MJTTM	5/5/00	1/1/01					
Houston SCH	Wolves	9/8/00	12/31/00	A	Los Angeles Sony	AlienAdv	8/00	10/00	A	Norfolk	CDS	5/5/00	S	E				
	DIA	1/18/93	7/12/02	B		Cyberwor	10/6/00	4/5/01			MOE	11/1/99	7/1/86	A				
	DIS	7/30/94	7/12/02	B		E3D	8/00	10/00			Niagara	7/1/86	A					
Hull	MTM	6/28/97	12/31/01	B	Louisville	Everest	4/14/00	4/5/01	A	Norwalk	LS	6/1/94	A	E				
	AEK	5/1/00	10/31/00			MJTTM	5/5/00	11/00			DIS	10/28/94	1/1/01	S				
	AJ	10/6/00	3/31/01	B		Trex	4/14/00	10/13/00			Dolphins	3/10/00	11/30/00	A	E			
Huntsville	Amazon	10/6/00	2/28/01	B	Lubbock	Amazon	10/7/00	4/6/01	A	Nyack Imx	Everest	6/30/00	1/01	1/11/01	B			
	CDS	5/5/00	B			Dolphins	7/1/00	1/1/01			Galapago	9/29/00	1/11/01	A				
	DIA	1/1/00	12/31/00	B		MTA	5/1/00	11/30/00			JT	9/28/00	1/11/01	B	B			
Hutchinson	DIS	10/15/94	12/31/00	S	Lucerne	DIA	5/1/00	12/31/00	A	Nyack Imx	MOE	3/11/00	1/11/01	B				
	Everest	10/1/98	3/11/01	B		MJTTM	6/23/00	12/23/00			T90	11/20/98	12/31/00	S				
	MTM	5/5/00	11/00	B		MOE	9/15/00	1/31/01			Cyberwor	10/6/00	4/5/01	B	B			
Ichikawa	UGs	8/1/00	11/26/00	B	Lucerne	AEK	5/1/00	10/31/00	A	Nyack Imx	DIS	8/1/00	12/31/00	B				
	MOE	7/14/00	11/9/00	B		BP	5/1/00	2/28/01			Fantasia	10/5/00	1/01	B				
	AEK	5/1/00	2/27/01	B		E3Dcc	10/00	1/01			Galapago	5/1/00	10/31/00	B				
Indianapolis CMI	L5	5/1/00	8/15/01	B		OTW	10/6/00	10/29/00	F	Nyack Imx	ITD	5/5/00	1/01	B	B			
	MJTTM	5/5/00	11/00	B		SI	10/6/00	10/29/00			AJ	8/19/00	10/31/00	B				
	MTM	5/1/00	2/27/01	B		Dolphins	3/15/00	3/14/02			Solarmax	9/15/00	9/14/01	B				
Irvine Edw	Supespee	5/1/00	12/31/01	B	Madrid	Extreme	6/22/00	6/22/01	A	Nyack Imx	TBA	8/19/00	7/1/01	A	B			
	AIWC	6/30/00	12/30/00	B		MOE	10/28/99	10/28/00			GP	10/1/00	4/1/01	A				
	CDS	5/19/00	B			Trex	3/23/00	2/22/01			Trex	8/1/00	4/15/01	A				
Jackson MS	Cyberwor	10/6/00	4/5/01	B	Melbourne Imx	MOE	3/11/00	11/2/00	A	Nyack Imx	AIWC	6/30/00	12/30/00	B	B			
	Dolphins	10/20/00	3/19/01	B		TR	7/15/00	1/21/01	A		CDS	5/19/00	10/6/00	4/5/01				
	Fantasia	8/25/00	B			Alaska	10/19/00	3/31/01			Cyberwor	10/6/00	3/19/01	B				
Jakarta	ITD	5/1/00	12/31/01	B	Memphis Pink	BP	6/15/99	1/31/01	A	Nyack Imx	Dolphins	10/20/00	3/19/01	B	B			
	MJTTM	5/5/00	11/00	B		Everest	5/98	12/11/00			Fantasia	8/25/00	5/1/00	12/31/01				
	MTM	5/1/00	2/27/01	B		Galapago	11/3/99	12/31/00			ITD	5/1/00	12/31/01	B				
Jersey City	Supespee	5/1/00	12/31/01	B	Menlyn Mil	Trex	12/3/98	11/14/00	A	Nyack Imx	MJTTM	5/5/00	11/00	1/01	B			
	AIWC	6/30/00	12/30/00	B		MOE	3/11/00	11/2/00			Trex	5/1/00	12/31/01	B				
	CDS	5/19/00	B	Mexico City Pap		TR	7/15/00	1/21/01	A	Nyack Imx	AEK	10/13/00	1/13/01	B				
Johannesburg Mil	Cyberwor	10/6/00	4/5/01	B	Miami Imx	Trex	10/6/00	4/5/01	A	Nyack Imx	Cyberwor	10/13/00	4/13/01	B	B			
	Dolphins	10/20/00	4/19/01	B		WAMnv	10/1/00	5/31/01	A	Nyack Imx	Fantasia	8/11/00	11/30/00	B				
	LS	6/5/00	6/4/01	B		Cyberwor	10/6/00	4/15/01			ITD	5/1/00	11/30/00	B				
Kansas City Sci	Africa	10/31/00	3/31/01	B	Milwaukee	Dolphins	9/23/00	3/23/01	A	Nyack Imx	MJTTM	5/5/00	11/00	1/01	B			
	IOTS	10/22/99	B	Mississauga FP		Fantasia	10/5/00	10/31/00			Trex	5/1/00	12/31/01	B				
	TR	6/6/00	B			Galapago	5/1/00	10/31/00			AEK	10/13/00	1/13/01	B				
Katoomba	TTL	4/22/00	10/8/00	B	Mobile Monterrey Mex	MJTTM	5/5/00	1/01	A	Nyack Imx	Cyberwor	10/13/00	4/13/01	B	B			
	Wolves	10/22/99	10/7/00	A		OMATS	3/10/00	10/00	A	Nyack Imx	Fantasia	8/11/00	11/30/00	B				
	MJTTM	5/5/00	11/00	A		MOE	10/28/00	5/1/01			ITD	5/1/00	11/30/00	B				
King of Prussia UA	RSATM	9/15/00	A	Montpellier Gau		OMATS	6/9/00	12/9/00	A	Nyack Imx	OMATS	5/1/00	2/1/01	A	B			
	MTA	7/1/00	A			CYBERWOR	10/6/00	4/5/01			ITD	6/30/99	2/27/01	B				
	DOLPHINS	5/1/00	A			FANTASIA	8/11/00	10/31/00			OMATS	11/10/99	2/1/01	B				
Kyoto Laie	MJTTM	9/1/00	1/31/01	A	Montreal FP	LS	5/1/00	10/31/00	A	Nyack Imx	WAMNV	2/1/00	10/21/00	A	B			
	S&R	7/1/00	A			MJTTM	7/14/00	10/14/00			CYBERWOR	4/12/00	10/11/00	A				
	TR	11/9/99	11/8/00	A		S&R	5/5/00	11/30/00			FANTASIA	7/1/00	12/31/00	A				
Langley FP	MOE	12/8/99	12/00	A	Morelia Ram	ROF	9/20/00	6/1/01	A	Nyack Imx	WAMNV	2/1/00	12/31/00	A	B			
	Cyberwor	10/6/00	A			ITD	9/20/00	6/1/01			WOLVES	10/1/00	12/14/00	A				
	Fantasia	8/11/00	A			OMATS	8/31/00	9/30/01			OG	7/1/00	6/3/00	A				
Las Palmas	S&R	5/1/00	11/30/00	A	Montpellier Gau	ITD	12/31/99	12/31/00	A	Nyack Imx	WOLVES	10/1/00	1/1/00	A	B			
	Everest	7/1/00	6/30/01	A		OMATS	8/15/99	12/31/00			OG	7/30/00	2/28/01	A				
	Cyberwor	10/13/00	4/13/01	A		ITD	1/7/99	12/31/00			Poitiers 870 3D	2/1/00	2/1/01	A				
Las Vegas Imx	Galapago	5/5/00	5/5/01	A	Myrtle Beach	IMAGINE	11/27/97	12/31/00	B	Nyack Imx	ALIENADV	2/1/00	2/1/01	A	B			
	LB	11/27/97	12/31/00	B		Extreme	4/12/99	3/01			GC	2/5/00	5/2/01	A				
	LB	11/27/97	12/31/00	B		IMAGINE	11/27/97	12/31/00			FITS	2/5/00	5/2/01	A				
Lehi	ITD	5/5/00	1/01	B	Nagano Hot	LB	11/27/97	12/31/00	B	Nyack Imx	EVEREST	2/5/00	2/5/01	A	B			
	ROF	10/1/00	12/31/00	B		ITD	1/16/97	12/31/00			Poitiers IMAX	2/5/00	2/5/01	A				

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Richmond SMV	MJTTM	5/29/00	10/14/00		Syracuse	Everest	3/15/98	12/31/00		Villahermosa	MOE	10/6/00	12/7/00	B
	AEK	9/15/00	12/15/00			Galapago	11/3/99	12/31/00			MOF	10/6/00	12/7/00	B
	AJ	9/16/00	1/12/01			Sydney	8/19/99				RSATM	6/30/00	10/5/00	E
	Fantasia	10/28/00	12/31/00			Trex	12/3/98	11/14/00	A		SE	3/31/00	10/5/00	B
	MJTTM	5/27/00	10/27/00			Alaska	5/27/00	11/00			TR	6/30/00		
	AlienAdv	7/00	11/00	A		Amazon	3/7/00		B		Everest	7/12/00	1/11/01	
Roanoke	MOE	8/19/00	11/22/00			Dolphins	9/6/00	11/00	B	Virginia Beach	EOTS	4/1/98	4/30/01	
	ATSOT	7/11/00				Everest	3/7/00		E		Imagine	4/1/98	4/30/01	
Rochester Cmk	Extreme	9/1/00				SupeSpee	9/1/97	6/30/02	S		ITD	6/15/96	4/30/01	
	ITD	6/1/00	6/1/02			TR	7/1/00	10/31/00			LB	6/96	4/01	B
	Wolves	3/1/00	7/7/01			TBAA	12/31/98	12/31/00			Trex	1/8/99	4/30/01	
	Africa	9/00	12/00			AEK	7/1/00	6/30/01			Flyers	7/92		A
	AIWC	5/17/00	11/13/00			MOTM	1/00	12/00			TF	7/92		A
	Fantasia	10/5/00		B		OMATS	7/15/00	7/14/01			AEK	9/7/00		
Sagamihara	MJTTM	5/5/00	1/01			AJ	7/1/00	6/30/01		Warner Robins	BP	9/7/00		
	AJ	4/19/00	10/20/00	A		IOTS	7/1/00	6/30/01			ITD	9/7/00		
Saint Augustine	Alaska	7/00	11/26/00			Trex	11/1/99	12/31/00			RSATM	9/6/00	9/5/01	E
	Dolphins	10/15/00	4/15/01			DIS	11/11/98		S		CV	8/8/96		A
Saint Louis Arch	MTA	7/1/00				MOE	5/26/00	12/14/00	A		MJTTM	5/5/00	1/01	
	MOE	1/7/00	1/6/01	B		MTM	9/1/00	3/15/01			TF	7/17/6		A
Saint Louis SC	TR	9/5/00	1/4/01	B		MOE	12/31/99	12/31/00			AEK	5/12/99	12/31/00	A
	Whales	9/8/00	1/4/01	A		SFTGS	9/99	10/00			Galapago	10/27/99		
Saint Paul	Dolphins	5/5/00	11/3/00			Whales	12/31/99	12/31/00		Wash NASM	Dolphins	9/10/00	10/00	
	Wolves	10/1/00	9/1/01	A		Fantasia	10/5/00				Everest	9/1/00	10/31/00	
San Antonio	AEK	8/25/00	12/1/00			MJTTM	5/5/00	1/01			MJTTM	5/5/00	11/00	
	Alamo	1/8/8	12/00	A		S&R	5/1/00	10/6/00			MOE	9/5/00	12/31/00	
San Diego RHF	AIWC	5/19/00	12/00			Amazon	6/3/00	4/2/01			Cyberwor	10/6/00	4/5/01	
	Alaska	1/1/00	12/31/00	S		CDS	5/1/00	11/30/00			Fantasia	8/11/00		B
San Francisco SONY	Dolphins	3/10/00	10/00	A		UGs	10/3/00	12/28/00		Winnipeg Imx	Galapago	6/23/00	6/22/01	
	SupeSpee	3/1/99	2/28/01	S		ChanJian	5/1/00	11/30/00	A		MJTTM	5/5/00	11/00	
San Francisco SONY	Wolves	10/6/00	4/28/01	A		AlienAdv	7/00	10/00	A		S&R	5/1/00	5/1/01	
	AIWC	5/12/00				MJTTM	9/2/00	3/2/01			Yellowstone	AJ	7/15/00	12/30/00
San Jose	Cyberwor	10/6/00	4/5/01			AJ	6/4/00	10/1/00	A		Extreme	11/1/99	10/31/02	B
	Fantasia	8/11/00		B		CDS	5/5/00	11/30/00			Wildfire	9/15/00	11/15/00	A
	S&R	6/30/00	12/31/00			Cyberwor	10/6/00	4/5/01			Yell	6/94		A
	AIWC	5/19/00				Fantasia	8/11/00				E3Dcc	3/1/00		A
	BP	5/4/00	5/3/03			LS	5/1/00	10/31/00			Africa	2/00	1/01	
	CV	10/12/00	2/28/01			MJTTM	7/14/00	10/14/00			Africa	2/00	1/01	
Sandusky Sandy	GC	6/1/00	6/1/02			BP	9/25/97	12/31/00		Zion	TR	1/1/00	12/31/00	
	MJTTM	9/21/00	3/21/01			Everest	1/1/00	12/31/00			MJTTM	10/6/00	4/6/01	B
Scottsdale Imx	MOE	6/1/00	6/1/02			Extreme	5/20/00	12/20/00	B		ZC	4/1/00	10/31/00	A
	MTM	5/4/00	5/3/03			OG	6/2/00							
Seattle Omni	Niagara	6/1/00	6/1/02			GP	9/5/00	12/24/00						
	AlienAdv	5/12/00	10/15/00	A		IOTS	1/28/00	12/24/00						
Seattle PSC 1	Whales	7/1/00	10/31/00			OG	6/2/00	11/16/00						
	Wildfire	6/1/00	10/31/00	A		SE	3/6/98	3/31/02	S					
Seattle PSC 2	Closed	6/30/99				TTL	6/1/00	12/24/00						
	EMSH			A		Townsville	Everest	10/1/99	10/1/00					
Seoul Shenyang Shima	Extreme	5/12/00	11/12/00	A		LS	10/1/99	10/1/00						
	MJTTM	5/5/00	11/00			Trex	4/21/00	4/20/01						
Shreveport	AEK	10/31/00	4/30/01			E3D	6/21/00	11/00	A	Valencia Edw	Fantasia	8/11/00		
	Wolves	1/1/00	3/1/01	B		ITD	6/1/00	6/1/02			S&R	5/1/00	5/1/01	
Singapore SC	ITD	5/1/00	12/31/00			S&R	5/1/00	5/1/01			AIWC	6/30/00	12/30/00	
	Trex	5/1/00	3/31/01			AIWC	6/30/00	12/30/00			CDS	5/19/00		
Sinsheim	AlienAdv	7/00	2/01	A		CDS	10/6/00	1/10/01			Cyberwor	10/6/00	1/10/01	
	GC	1/1/00	1/1/01			Dolphins	10/20/00	3/19/01			Dolphins	10/20/00	3/19/01	
Sioux Falls Speyer Dome Speyer Imax	Discov	4/10/98	3/31/01	A		Fantasia	8/25/00				Fantasia	8/13/00	5/31/01	B
	VLBP	1/96	12/00			MJTTM	5/5/00	11/00			WABOS	5/1/00		
Spokane	SupeSpee	7/1/00	12/31/00			Trex	5/1/00	12/31/00			Africa	9/00	4/02	
	TRF	10/00	6/01			BP	5/1/00	4/16/01			Alaska	5/5/00	10/00	
Stockholm	OG	6/1/00	10/31/00			CDS	5/1/00				Cyberwor	10/6/00	4/5/01	
	Sydney	5/1/00	12/31/00			Fantasia	9/13/00				Fantasia	10/5/00		
Sudbury	HD	5/15/98		A		WABOS	5/1/00	5/31/01		Victoria	Galapago	5/1/00	10/31/00	B
	ITD	5/15/98	5/20/01	B		Africa	9/00	4/02			MJTTM	5/5/00	1/01	A
Sydney Imx	L5	10/26/96	5/20/01	B		Alaska	5/5/00	10/00			Wolves	9/1/00	10/5/00	
	LB	6/98	5/20/01	S		Cyberwor	10/6/00	4/5/01			Trex	5/1/00	2/12/01	
Spokane	Trex	3/18/99				Fantasia	10/5/00				CV	11/7/97	11/7/00	S
	OG	10/1/00	1/31/01			MJTTM	5/1/00	10/31/00			Dolphins	3/17/00		
Stockholm	AEK	8/18/99	2/17/01	B		MOE	9/10/99				MOE	9/10/99		
	BP	5/18/95	12/31/00	S		CDS	5/5/00				DOLPHINS	7/14/00	10/14/00	
Sudbury	Extreme	5/1/00		B		Cyberwor	10/6/00	4/5/01			MJTTM	7/14/00	10/14/00	
	RSATM	5/1/00	2/1/01	E		Fantasia	8/11/00				Trex	5/1/00	2/12/01	
Spokane	Dolphins	5/1/00	11/1/00			MJTTM	7/14/00	10/14/00			CDS	9/1/00		
	Fantasia	9/1/00		B		Wolves	9/1/00	10/5/00			Extreme	6/1/00	10/1/00	A
Stockholm	MJTTM	5/5/00	11/00			CV	11/7/97	11/7/00			FOK	9/22/00	3/5/01	
	AEK	3/1/00	8/30/01	A		DOLPHINS	3/17/00				Africa	10/6/00	12/7/00	B
Stockholm	BP	3/12/99	11/15/00	B		MOE	9/10/99				DOLPHINS	4/14/00	12/7/00	A
	Dolphins	10/1/00	3/31/02			CDS	9/1/00				Extreme	10/1/99	10/5/00	B
Stockholm	E3Dcc	5/00	12/00	A		Fantasia	8/11/00				Galapago	10/6/00	12/7/00	A
	MJTTM	9/22/00	9/21/02			MJTTM	7/14/00	10/14/00						
Sudbury	MOE	11/1/99	10/31/00	B		Trex	5/1/00	2/12/01						
	AEK	5/1/00	6/30/01			CDS	9/1/00							
Sudbury	Alaska	9/00	12/00			Extreme	6/1/00	10/1/00	A					
	GF	1/00	12/02	S		FOK	9/22/00	3/5/01						
Sydney Imx	Trex	4/7/00	6/30/01			Africa	10/6/00	12/7/00	B					
	AIWC	6/22/00	1/21/01											

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	RSATM	Rolling Stones At the Max	1991	IMAX
Africa	Africa: the Serengeti	1994	HMNS	S&R	Siegfried and Roy: The Magic Box	1999	3D
AIWC	Adventures in Wild California	2000	MFF	SC	Storm Chasers	1995	MFF
AJ	Amazing Journeys	1999	HMNS	SE	Special Effects	1996	IMAX
Alamo	Alamo: The Price of Freedom	1988	MFF	SFTGS	Search for the Great Sharks	1992	SMM
Alaska	Alaska: Spirit of the Wild	1997	HMNS	ShinSymp	Shinsyu Symphony	1995	TVA
AlienAdv	Alien Adventure	1999	3D	nWP	SI	Survival Island	1995
Amazon	Amazon	1997	MFF	SM	Shirakami Mountains, The	1998	CJI
ATSOT	Across the Sea of Time	1995	3D	SOA	Spirit of American	1999	unk
BP	Blue Planet	1990	IMAX	Solarmax	Solarmax	2000	MSI
CDS	Cirque du Soleil: Journey of Man	1999	3D	SOLOE	Secret of Life on Earth	1996	IMAX
ChanJian	Chang Jiang: The Great River of China	1999	DTI	STTM	Ski to the Max	2000	MFF
CV	Cosmic Voyage	1996	IMAX	SupeSpee	Super Speedway	1997	SLC
Cyberwor	Cyberworld 3D	2000	3D	Sydney	Sydney: Story of a City	1999	TBS
DIA	Dream is Alive, The	1985	IMAX	T40	Titanica (short)	1992	IMAX
DIS	Destiny in Space	1993	IMAX	T90	Titanica (long)	1992	IMAX
Discov	Discoverers, The	1993	MFF	TBAA	To Be An Astronaut	1992	DCI
Dolphins	Dolphins	2000	MFF	TF	To Fly!	1976	MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP	TR	Thrill Ride	1997
E3Dcc	Enc. in the Third Dim. (ColorCode)	2000	nWP	Trex	T-Rex: Back to the Cretaceous	1998	3D
EMSH	Eruption of Mount St. Helens	1980	GFC	TRF	Tropical Rain Forest	1992	SMM
EOTS	Echoes of the Sun	1990	3D	TTL	To The Limit	1989	MFF
Everest	Everest	1998	MFF	UGs	Ultimate G's: Zac's Flying Dream	2000	3D
Extreme	Extreme	1999	EP	Urushi	Urushi	1996	GOTO
Fantasia	Fantasia 2000	2000	BVP	VLBP	Viva La Blanca Paloma	1994	DTI
FITS	Flowers in the Sky	1990	MC	WABOS	We Are Born of Stars	1985	3D
Flyers	Flyers	1982	MFF	WAMnv	Water and Man (new ver.)	2000	XL
FOK	Fires of Kuwait	1992	IMAX	Whales	Whales	1997	DCI
Galapago	Galapagos	1999	3D	Wildfire	Wildfire: Feel the Heat	1999	PCI
GC	Grand Canyon: The Hidden Secrets	1985	DCI	Wolves	Wolves	1999	PCI
GF	Gold Fever	1999	SKF	Yell	Yellowstone	1994	DCI
GP	Greatest Places	1998	SMM	ZC	Zion Canyon	1994	WCPI
HC	Hail Columbia!	1982	IMAX				
HD	Hidden Dimension (aka FMHG)	1997	3D				
HH	Hidden Hawaii	1992	DCI				
Imagine	Imagine	1994	3D				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D				
JI	Journey Inside, The	1994	MFF				
L5	L5: First City in Space	1996	3D				
LB	Last Buffalo	1990	3D				
LS	Living Sea, The	1994	MFF				
MJTTM	Michael Jordan To the Max	2000	GSS				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	TVA				
MTA	Mark Twain's America	1998	3D				
MTM	Mission to Mir	1997	SPC				
Niagara	Niagara	1987	DCI				
OG	Olympic Glory	1999	MEGA				
OMATS	Old Man and the Sea, The	1999	PPB				
OTW	On The Wing	1986	IMAX				
Ozarks	Ozarks: Legacy & Legend (aka Fiddle)	1993	IMAX				
PO	Polynesian Odyssey	1991	PCC				
ROF	Ring of Fire	1991	SMM				

October 2000 Bookings Count

# Film	# Film	# Film	# Film	# Film
51 MJTTM	11 AJ	5 LB	2 GF	1 Ozarks
41 Fantasia	11 AlienAdv	5 MOF	2 Niagara	1 PO
40 Trex	11 DIS	5 RSATM	2 ROF	1 SC
37 Dolphins	11 LS	4 ATSOT	2 SOLOE	1 SFTGS
36 Cyberwor	10 IOTS	4 MTA	2 Sydney	1 Shin-
32 MOE	9 Africa	4 Solarmax	2 TRF	Symp
28 CDS	9 OMATS	4	1 Alamo	1 SI
26 Galapago	9 TR	SupreSpee	1 Discov	1 SM
25 Extreme	8 CV	4 TBAA	1 EMSH	1 SOA
22 AEK	8 DIA	3 GP	1 EOTS	1 STTM
22 Everest	8 E3Dcc	3 Imagine	1 FITS	1 T40
22 S&R	7 L5	3 SE	1 Flyers	1 T90
21 BP	7 OG	3 TF	1 HC	1 Urushi
20 AIWC	7 Whales	3 TTL	1 HD	1 VLBP
19 Wolves	7 Wildfire	3 UGs	1 HH	1 WABOS
17 ITD	6 Amazon	3 WAMnv	1 JI	1 Yell
15 E3D	6 MTM	2 ChanJian	1 MOTM	1 ZC
14 Alaska	5 GC	2 FOK	1 OTW	

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold**.

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Blackstone Films, Inc. BFI 5611 South Blackstone Avenue Chicago, IL 60637 USA Tel: 773-493-2951 Fax: 773-493-2951	Edwards Theatres Circuit, Inc. 300 Newport Center Drive Newport Beach, CA 92660 USA Tel: 949-640-4600 Fax: 949-721-7170 http://www.moviegoers.com/edwards/	Hammel Green & Abrahamson, Inc. 1201 Harmon Place Minneapolis, MN 55403 USA Tel: 507-252-1228 Fax: 612-332-9013 http://www.hga.com	Iwerks Entertainment IWRK 4540 West Valero Street Burbank, CA 91505-1046 USA Tel: 818-841-7766 Fax: 818-841-7847 http://www.iwerks.com/	MegaSystems, Inc. MEGA 435 Devon Park Drive, 500 Bldg. Wayne, PA 19087 USA Tel: 610-225-7200 Fax: 610-293-3253 http://www.megasytem.com/	Pacific Science Center 200 Second Avenue North Seattle, WA 98109 USA Tel: 206-443-2874 Fax: 206-443-3631 http://www.pacsci.org/default.html
Blue Mountain Film Associates, Inc. 44 Blue Mountain Church Road Saugerties, NY 12477 USA Tel: 914-247-0912 Fax: 914-247-0912	Equus Films 53-55 Brisbane Street Surry Hills Sydney, 2010 AUSTRALIA Tel: +61-2-9281-1266 Fax: +61-2-9281-3269	Heliograph Productions 4/26 Brigantine Street Byron Bay, NSW 2481 AUSTRALIA Tel: +61-2-6680-8877 Fax: +61-2-6680-8250 http://www.heliograph.com.au/index.html	James D. Stem Productions 676 N Michigan, Ste 3600 Chicago, IL 60611 USA Tel: 312-787-2205 Fax: 312-787-2208	Millennium Nedbank IMAX Cinema P.O. Box 50070 Victoria and Alfred Waterfront Cape Town, 8002 SOUTH AFRICA Tel: +27-21-419-7365 Fax: +27-21-419-7791	Primesco Communications, Inc. PCI 1200 McGill College, Suite 2210 Montreal, QC H3B 4G7 CANADA Tel: 514-874-9551 Fax: 514-874-9068 http://www.primesco.com
British Film Institute IMAX Theater 1 Charlie Chaplin Walk South Bank, Waterloo London, SE1 8XR ENGLAND, UK Tel: +44-171 902 1210 Fax: +44-171 902 1212 http://www.bfi.org.uk/http://www.bfi.org.uk/	Euromax c/o NMPFT Bradford, West Yorkshire BD1 1NQ ENGLAND, UK Tel: +44-1-274-770-199 Fax: +44-1-274-770-199 http://www.euromax.org	Helikon 554 Napa Road Sonoma, CA 95476 USA Tel: 707-935-7379 Fax: 707-935-7678	JOH Film Entertainment, Inc. JOH 515 Post Oak Boulevard, Suite 225 Houston, TX 77005 USA Tel: 713-960-1293 Fax: 713-960-1450	MR-Film Auhofstrasse 70 Vienna, A-1130 AUSTRIA Tel: +43-1-876-8715 Fax: +43-1-876-8715	Principal Media Group Picture House 65 Hopton Street, Bankside London, SE1 9LR ENGLAND, UK Tel: +44-171-928-9882 Fax: +44-171-928-9886 http://www.principalmedia.com/
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Cincinnati Museum Center 1301 Western Avenue Cincinnati, OH 45203-1127 USA Tel: 513-287-7017 Fax: 513-287-7002 http://www.cincymuseum.org/index.html	Extreme Productions EP 5909 Third St SE Calgary, AB T2H 1K3 CANADA Tel: 403-263-6029 Fax: 403-263-6130	Henry Ford Museum 20900 Oakwood Boulevard PO Box 1970 Dearborn, MI 48121-1970 USA Tel: 313-982-6100 Fax: 313-982-6231 http://www.hfmvg.org/	Kirkpatrick Science and Air Space Museum 2100 NE 52nd Street Oklahoma City, OK 73111-7198 USA Tel: 405-424-5545 Fax: 405-424-5106 http://www.omniplex.org	Museum of Science Science Park Boston, MA 02114-1099 USA Tel: 617-589-0266 Fax: 617-589-0454 http://www.mos.org/	Really BIG Film Corp. 423 S. Armas Dr. Los Angeles, CA 90048 USA Tel: 310-278-3202 Fax: 310-278-2215
Cinemark USA, Inc. 3900 Dallas Parkway South, Suite 500 Plano, TX 75093 USA Tel: 972-665-1000 http://www.cinemark.com/	First E Productions FEP Haghulta Vagen 32 Varmdo, 139 34 SWEDEN Tel: +46-857-02-0665 Fax: +46-8-5195-5100	La Geode 26 avenue Correntin Cariou Paris, 75019 FRANCE Tel: +33-1-4005-7904 Fax: +33-1-4005-7906 http://www.cite-sciences.fr/	Museum of Science and Industry MSI 57th Street and Lake Shore Drive Chicago, IL 60637-2093 USA Tel: 773-684-1414 Fax: 773-684-5678 http://www.msichicago.org/	Regal Cinemas 7132 Commercial Park Drive Knoxville, TN 37918 USA Tel: 865-922-1123 Fax: 865-922-3188 http://www.regalcinemas.com/	

Directory, cont'd

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P.O. Box 33303
San Diego, CA 92163 USA
Tel: 619-238-1233
Fax: 619-685-5771
http://www.rhfleet.org/

Rigaud Production
19 rue de L'Eglise
Putteaux, 92800 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11

Scholastic Corporation
555 Broadway
New York, NY 10012 USA
Tel: 212-343-6100
http://www.scholastic.com #

Science Museum of Minnesota **SMM**
120 W. Kellogg Blvd.
Saint Paul, MN 55101 USA
Tel: 651-221-4504
Fax: 651-221-9433
http://www.smm.org/

Science Museum, National Museum of
Science & Industry
Exhibition Road, South Kensington
London, SW7 2DD ENGLAND, UK

Science North
100 Ramsey Lake Road
 Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954
http://www.sciencenorth.on.ca/

Science World, British Columbia
1455 Quebec Street
Vancouver, BC V6A 3Z7 CANADA
Tel: 604-443-7440
Fax: 604-682-2923
http://www.scienceworld.bc.ca

Showscan Entertainment Inc.
6033 West Century Blvd, Ste 400
Los Angeles, CA 90045 USA
Tel: 310-412-8464
Fax: 310-412-8656
http://www.showscan.com

Singapore Science Centre
15 Science Centre Road
off Jurong Town Hall Road
Singapore, 609081 SINGAPORE
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Fax: +65-565-9533
http://www.sci.ctr.edu.sg

SK Films, Inc. **SKF**
264-B Adelaide Street East
Toronto, ON M5A 1N1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428

Sky East, Inc. **SEI**
Mita Higashimori Bldg. Suite 401
2-13-9 Mita, Minato-ku
Tokyo, 108-0073 JAPAN
Tel: +81-3 3798-1118
Fax: +81-3 3798-1125

Sony Pictures Classics, Large Format
SPC
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570

Stephen Low Company **SLC**
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Summerhays Films, Inc. **SFI**
13234 Polvera Avenue
San Diego, CA 92128 USA
Tel: 858-674-6000
Fax: 858-674-6006

Super 70 Entertainment, Inc.
17885 133rd Way
Jupiter, FL 33478 USA
Tel: 305-663-9339
Fax: 305-663-9336

Swiss Museum of Transport and
Communication
Lidostrasse 5
Lucerne, CH-6006 SWITZERLAND
Tel: +41-41-370-4444
Fax: +41-41-370-6168
http://www.imax.ch/

TAARNA Studios
305 de la Commune Ouest, Suite 100
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844

Thémax, Inc.
2153 Boulevard Lapiniere
Brossard, QC J4W 3L1 CANADA
Tel: 450-672-9811
Fax: 450-672-9965

Tokyo IMAX Theater
5-24-2 Sendagaya
Shibuya-ku
Tokyo, 105-0051 JAPAN
Tel: +81-3-5361-3030
Fax: +81-3-5361-3038

Total Big Screen Distribution Pty Ltd.
TBS
119 Evans Street, Rozelle
Sydney, NSW 2039 AUSTRALIA
Tel: +61-2-9555-9466
Fax: +61-2-9555-7979

TVA International Large-Format **TVA**
465 McGill, 9th floor
Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

United Artists Theatres
9110 E. Nichols Ave., Ste. 200
Englewood, CO 80112-3405 USA
Tel: 303-792-3600
Fax: 303-790-8907
http://www.uatc.com/

Ventura County Discovery Center
275 E. Hillcrest Drive, Suite 170
Thousand Oaks, CA 91360 USA
Tel: 805-494-7753
Fax: 805-494-7044
http://www.vcdc.org/

Walt Disney Company
500 S. Buena Vista St.
Burbank, CA 91521 USA
Tel: 818-560-2039

Wasserstein Perella Group
31 West 52nd Street
New York, NY 10019 USA
Tel: 212-969-2700

Westmorland Film Ltd.
Westmorland Place
Orton, Penrith CA10 3SB ENGLAND,
UK
Tel: +44-1539-624511
Fax: +44-1539-624928

WGBH Enterprises **NOVA**
1964 N. Howe Street, Suite 3
Chicago, IL 60614 USA
Tel: 312-255-1370
Fax: 312-255-1372

White Mountain Films
165 East 80th Street
New York, NY 10021 USA
Tel: 212-249-6508
Fax: 212-794-2993

Willy Bogner Filmproduktion GmbH
Sankt-Veit-Strasse 4
Munich, Bavaria D-81673 GERMANY
Tel: +49-89-43606-464
Fax: +49-89-43606-487
http://www.bogner.com

Wire Frame Films, Ltd.
110 Spadina Ave, Suite 801
Toronto, ON M5V 2K4 CANADA
Tel: 416-364-8211
Fax: 416-364-5512

World Cinemax Productions, Inc. **WCP1**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

XLargo **XL**
108 bis rue Championnet
Paris, 75018 FRANCE
Tel: +33-1-42 59 56 26
Fax: +33-1 42 59 56 28

Classifieds

POSITIONS SOUGHT

Sales/Marketing Rep

Sales/Marketing Representative in large format seeking position. I have been involved in the sales and marketing of cutting edge entertainment technologies to include: large format simulation and specialty theatres, large format post production services, 3-D (stereoscopic) film and video technologies and services. Related services I have represented include; video post production sales, sales of a cutting edge recording process, and sales of an innovative motion picture film protectant. I was directly involved in the development of a disposable and still utilized large format 3-D glass design, have supervised stereoscopic video post production sessions and video projection setup, consulted to a DGA sponsored 3-D seminar.

Most recently I represented an emerging large format post production facility and conducted a research study of the marketplace - as well as fielding potential bookings for that company.

I consider myself to be a solid team player, thrive on challenging positions - and am quick to recognize emerging trends in entertainment. If interested in contacting me directly or reviewing my resume, please contact me by email at jkrisvoy@hotmail.com or by telephone: (818)708-3643. Serious inquiries only. Los Angeles area.

LF Projectionist

Two decades plus in the film industry. Live in USA, able to relocate world-wide. Extensive experience in installation, alignment, and operation of projection and audio equipment. This

includes 4/35, 5/70, 15/70, and road show experience with film projection, Super Trouper, and Gladiator spotlights. Experienced with theater management, customer satisfaction, and promotions. Computer literate with DOS, Win 3.11, 95, 98, ME, NT. Knowledge of Spice programming. QTRU/DTAC/TAC-86 (dubber) E3D-GT experienced, including headset repair.

Resume available in wpd format or by fax. Reply to filmpro1570@hotmail.com for further information.

POSITION OPENINGS

Director of IMAX Theaters, Washington, DC

Join one of the most exciting theater environments in the country!

Smithsonian Institution, the largest institutional large-format exhibitor in the world, is seeking an executive to consolidate existing theater operations on the National Mall and open the new National Air & Space Center's theater at Dulles. Candidates must have a minimum of five years experience managing a multi-screen and/or large screen format theater with marketing and film programming experience.

Smithsonian Business Ventures is a dynamic, new independent business arm of the Smithsonian Institution.

Salary is commensurate with experience. Please send your resume and salary history by Nov. 14 to (fax) 202-287-3080, (e-mail) Dmoreland@retail.si.edu or by mail to:

Dana Moreland
Smithsonian Business Ventures
955 L'Enfant Plaza, SW,
Suite 8000

Washington, DC 20024

LF Projector Salesperson, Wayne, PA

Premier provider of 8/70 projection systems seeks dynamic salesperson to join growing sales team. Experience/knowledge of LF technology desirable. Competitive salary and benefits. Relocation is not required. Please send resume with salary requirements to:

Cathy Neifeld
MegaSystems
435 Devon Park Drive
Building 500
Wayne, PA 19087
or via fax: 610-225-7258
or e-mail:
cneifeld@megasystem.co
m.

Multiple Positions

Giant Screen Sports, a Chicago-based film production and distribution company, is seeking experienced candidates for various production, distribution, and marketing positions. The company has released *Michael Jordan to the Max* and plans to release *The World's Game* next year, and has a few other film projects in development. If interested, please mail or fax a cover letter and resume to:

Giant Screen Sports
500 Davis St., Ste 1005
Evanston, IL 60201
Tel: 847-475-9140
Fax: 847-475-9145

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SHORTS

New animation Oscar created

The Academy of Motion Picture Arts and Sciences has created a new Oscar® category for feature-length animated films, the first new category in 20 years. The first awards to be given out under the new rules could be presented in March 2002.

To be eligible, films must run 70 minutes or longer and be "primarily animated." If between eight and fifteen eligible films are released in one year, a maximum of three may receive Academy Award® nominations. If more than fifteen are released, up to five may be nominated.

The executive committee of the short films and feature animation branch of the Academy will determine the eligibility of a given year's animated features, and may recommend to the Board of Governors that an animated feature award be given for that year. If the Board agrees, a screening committee of more than 100 members drawn from all branches will make the nomination, and all Academy members will vote on the final recipient.

Had the change been made last year, *Fantasia/2000* would have been eligible for a nomination. However, only films released between Jan. 1 and Dec. 31, 2001 will qualify for the first award, if the category is activated.

GSTA report published

The proceedings of the symposium on Giant Screen Films and Lifelong Learning held before last year's **Giant Screen Theater Association** conference (see *MaxImage!* November 1999) have been published in a 112-page book. The publication contains the papers presented at the session, supplementary remarks reflecting the discussions that followed the papers, and post-symposium evaluations by the participants.

All members of the GSTA will receive a copy of the proceedings within the next few weeks. Others may contact the organization through its Web site for ordering information.

Big Movie Zone to launch

A Web site for fans of LF films is set to launch next month with information about theaters, films, and merchandise.

The Big Movie Zone is being built by Ryan and Mark Kresser, sons of K2 Communications' Robert Kresser, executive producer of *Adventures in Wild California*. The younger Kressers say that the site will include feature stories, film reviews, clips, music, directions to LF theaters, ticket purchasing, and many other features. Producers and exhibitors are encouraged to contact the group to participate.

Although the site is not live yet, the creators expect to launch it in mid-November. A preview can be found at www.bigmoviezone.com/preview.

Baltimore converts to 3D



The Maryland Science Center reopened its 13-year-old IMAX theater on Oct. 7 after converting it to 3D. It is only the second institutional theater (after the Museum of Discovery and Science in Fort Lauderdale, FL) to elect to convert from 2D to 3D. The theater was closed for a month as new seats, carpet, and screen were installed, and the old projector was removed and the new one installed.

Jim O'Leary, senior director of MSC's IMAX theater tells *MaxImage!* that the process went very smoothly. The theater re-opened with *Into the Deep*, *Dolphins*, and *Cirque du Soleil: Journey of Man*.

National Geo making LF film

As part of a new business venture that is revamping virtually every aspect of the National Geographic Society's operations, the 112-year-old organization has begun production of a 15/70 film on explorers Lewis and Clark. The film, directed by Bruce Neibaur and produced by Lisa Truitt, began filming earlier this year in

Oregon, Wyoming, and South Dakota, and will wrap next February, with release set for early 2002.

Other changes at NGS include a new look for the magazine, a National Geographic cable television channel, Internet projects, and a stake in an online travel agency.

AMPAS, UCLA fest includes LF

The 19th annual Contemporary Documentary Series, sponsored by the Academy of Motion Picture Arts and Sciences and the UCLA Film and Television Archive, will include LF films for the first time. The series, which starts in October and runs through December, will present *Island of the Sharks*, *Olympic Glory*, and *Wolves* on Dec. 12 at the California Science Center's IMAX theater. Other (non-LF) films in the series include Oscar nominee *The Buena Vista Social Club*. For more information, call 310-206-3456.

Help sought for LF AIDS film

German motion-control operator Tim Mandler is seeking assistance in converting an allegorical 75-second spot about AIDS from 35mm to 15/70. Entitled *Deadly Embrace*, the piece shows a pair of matches burning up as the camera circles around them. (It can be seen at <http://pro.wanadoo.fr/timefx/Images/DeadlyEmbrace.mov>.)

Mandler is asking members of the LF community to contribute services to stabilize, degrain, and reframe the piece, add titles and credits, and print it to 15/70. He also hopes that theaters will agree to screen the short.

For more information, contact Mandler at timefx@gmx.de or +33-6-09032472.

Press meets Cyberworld star

Imax Ltd. and Spectrum Studios staged a junket to promote the opening of *Cyberworld 3D* that for the first time allowed reporters to interview animated characters in real time for television. (See page 10 for more on Cyberworld 3D.)

Junkets are events to which studios invite dozens of journalists to interview the

(See **SHORTS** on page 10)

Photo by Jim O'Leary, Maryland Science Center.